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ART TOPICS

IN THE HISTORY OF

Sculpture, Painting and Architecture,

WITH SPECIFIC REFERENCES TO MOST OF THE
ENGLISH STANDARD WORKS ON ART.

BY

CHARLES S. FARRAR, A. M.

Fourth Edition, Revised and Enlarged.

CHICAGO:

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PREFACE.

The following scheme for a branch of historical study grew out of the actual experience of guiding large classes of students in the history of art.

It is believed that the best text-book for the study of any history is but a syllabus; the study of history, as well as of science, in order to result in solid edification, must involve the characteristics of real investigation, compelling the use of the judgment at every step. Especially is this true, at present, in the History of Art, where good sources of information and criticism are so various and even contradictory.

The second edition of the work having become exhausted, it was deemed best to carefully revise the whole, in view of the many excellent treatises, especially on the history of Sculpture, which have come out since the earlier editions were issued, and also in view of the growth of popular interest in the history of art generally. It is remarkable that in this new wave of interest, reading is so generally developing into study—that any one book leads with such influence to the library. Such has always been the case with the scholarly few, but seldom has the reading multitude so generally been moved by the spirit of original inquiry.

The part on Sculpture has been entirely rewritten and the other parts much more completely considered, and, it is hoped, with decided improvement.

The topics having thus been increased in number and in detail on every important subject, and references carefully made to authorities down to date, embracing purposely elementary works as well as the more exhaustive in history and criticism, the volume is nearly double that of the second edition.

For valuable suggestions I am indebted to many; but most of all to Dr. K. A. Linderfelt, the librarian of the Public Library of the city of Milwaukee. His wide knowledge in the world of books and his helpful criticism have aided much in the work, especially in the preparation of the catalogue of reference books, furnished in the appendix.

CHICAGO, DEC., 1890.

C. S. F.

CONTENTS.

PART I.—HISTORY OF SCULPTURE.

	<i>Page.</i>
I. Introductory	1
II. Egyptian sculpture—Memphitic period.....	2
III. Egyptian sculpture—Theban period.....	4
IV. Greek sculpture—Prehistoric period.....	5
V. Greek sculpture—Early Archaic period.....	7
VI. Greek sculpture—Advanced Archaic period.....	8
VII. Perfected Greek sculpture—The Pheidian period.....	12
VIII. Perfected Greek sculpture—Scholars and contemporaries of Pheidias....	16
IX. Greek sculpture—the period of Scopas and Praxiteles, the Attic School..	19
X. Greek sculpture—the Period of Scopas and Praxiteles, the Peloponnesian school.....	23
XI. Greek sculpture—the Hellenistic period.....	24
XII. Sculpture among the Romans—the Græco Roman period.....	29
XIII. The development of Christian sculpture, culminating in the Pisan school of the thirteenth and fourteenth centuries.....	33
XIV. The Florentine school of sculpture of the fifteenth century.....	39
XV. Sculpture of the fifteenth century in upper Italy.....	44
XVI. Sculpture of the sixteenth century.....	45
XVII. Sculpture in Italy between 1600-1850—The Periods of the Decay and of the Third Revival.....	50

PART II.—HISTORY OF PAINTING.

I. Painting in Egypt and Asia.....	53
II. Ancient Painting in Europe.....	55
III. Early Christian Painting—Transition from Symbolism to Fine Art.....	58
IV. Italian Painting from 1200 to 1340 A. D.—Cimabue and Giotto.....	60
V. The Decline of Mysticism and the Rise of Realism—Masaccio.....	63
VI. The Second Generation of Classic Realists.....	67
VII. Leonardo Da Vinci—the Universal Genius.....	73

VIII.	Michael Angelo as a Painter.....	75
IX.	Raphael Sanzio, the Common Culmination of Spiritual Elevation and Natural Beauty	78
X.	Correggio, the Greatest Master of Chiaroscuro.....	83
XI.	The Great Venetian Colorists and Modern Realists.....	86
XII.	The Last Revival of Painting in Italy—the Eclectic and Naturalistic Schools.....	91
XIII.	Painting in Flanders—the Early Period.....	95
XIV.	Painting in Flanders—the Later Period	98
XV.	Painting in the Netherlands—Representation of Actual Life.....	103
XVI.	Early Painting in Germany.....	107
XVII.	Later Painting in Germany.....	112
XVIII.	The Great Painters in Spain	113
XIX.	The Leading Masters of the French School—the Early Period	118
XX.	The Leading Masters of the French School—the Later Period	122
XXI.	The Principal Masters in England.....	128
XXII.	The Modern English School of Painting.....	139
XXIII.	Chronological Perspective of Early Painters—five Centuries	142
XXIV.	Chronological Perspective of Later Painters—three Centuries	143

PART III.—HISTORY OF ARCHITECTURE.

I.	Technical Terms	144
II.	Egyptian Architecture.....	148
III.	Asiatic Architecture.....	152
IV.	Architecture of Ancient Greece.....	156
V.	Architecture of Ancient Rome.....	162
VI.	Early Christian, Byzantine and Romanesque Styles of Architecture.....	166
VII.	Saracenic Architecture	172
VIII.	Gothic or Pointed Architecture.....	175
IX.	Renaissance and Modern Styles of Architecture.....	181
	Appendix—Catalogue of Books of Reference.....	187

PART FIRST.

History of Sculpture.

I.—INTRODUCTORY.

1. The division of the arts; nature and characteristics of sculpture; definitions of the various terms used in treating of sculpture — statuary, glyptics, sculpture in ‘the round,’ relief, etc.; the technical varieties of reliefs and intaglios.

RUSKIN, *Aratra Pentelici*, Lecture 1-4; pp. 140-51.

MOLLETT, *Dictionary of Art and Architecture*.

FAIRHOLT, *Dictionary of Terms in Art*.

BRANDE, *Dict. of Science* (see above terms).

REDFORD, *Ancient Sculpture*, pp. 1, 8-10, 27-9.

WESTMACOTT, *Schools of Sculpture*, pp. 1-3, 17-24.

(See also Worcester's, Webster's and other dictionaries for definitions of terms.)

2. Different materials employed in sculpture, and their respective merits; the various technical methods of the sculptor, and the successive stages in the development of a statue.

RUSKIN, *Aratra Pentelici*, Lecture 5.
 WESTMACOTT, *Schools of Sculpture*, pp. 3-17.
 REDFORD, *Ancient Sculpture*, pp. 2-26, 62-3.
 WALDSTEIN, *Essays on the Art of Pheidias*, pp. 282-8.

WINCKELMANN, *Hist. Anc. Art*, Vol. 1 pp. 143-52, Vol. 2, pp. 51-9, 71-6.
 KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Text, pp. 275, 279, 283, 286-90.
 ENC. BRIT. (9th ed.), Vol. 21, pp. 571-2; Vol. 16, p. 72.

3. Limitations, as to subject and to manner of representation, in sculpture; polychromy, or coloring of statues.

LUEBKE, *Hist. of Sculp.*, Vol. 1, pp. 5-6. WESTMACOTT, *Schools of Sculpture*, pp. 149-74.

4. Origin of art among primitive peoples; influence of religion upon its development.

LUEBKE, *Hist. Art*, Vol. 1, pp. 1-13.
 JARVES, *Art Idea*, pp. 4-9, 22-7; *Art Thoughts*, pp. 15-18; *Art Studies*, pp. 53-73.
 WESTMACOTT, *Schools of Sculpture*, pp. 25-33.

RUSKIN, *Aratra Pentelici*, Lecture 2.
 EIDLITZ, *Nature and Function of Art*, pp. 121-40.
 WINCKELMANN, *Hist. Anc. Art*, Vol. 1, pp. 133-42.
 FLAXMAN, *Lect. on Sculp.*, pp. 215-17.

II.—EGYPTIAN SCULPTURE; MEMPHITIC PERIOD.

1. Antiquity of civilization and art in Egypt; peculiar natural features of the country, and despotic form of government; their influence upon the development of sculpture.

PERROT & CHAPIEZ, *Hist. Anc. Egypt. Art.*, Vol. 1, pp. 1-69.

MITCHELL, *Hist. Anc. Sculp.*, pp. 1-8.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 20-1 :
Hist. Art., Vol. 1, pp. 17-21.

REBER, *Hist. Anc. Art.*, pp. 1-4.

WILKINSON, *Hist. Anc. Egyptians*, Vol. 1, pp. 167-72.

WOLTMANN and WOERMANN, *Hist. of Painting*, Vol. 1, pp. 4-6.

2. The secular character of the earliest Egyptian sculpture as seen in the tombs about Memphis ; belief in the Ra ; the Ra statue (a) ; reliefs upon the walls of the tombs of Ti and Hosi at Sakkarah (b).

PERROT & CHAPIEZ, *Hist. Anc. Egypt. Art.*, Vol. 1, pp. 128-34 ; Vol. 2, pp. 180-4 (a) ; Vol. 1, pp. 143-54 ; Vol. 2, pp. 189-90, 193, 195, 214-8 (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 9-14, 21 2 (a), 30 2 (b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 21-4

VAN DYKE, *Principles of Art*, Chap. 1.

3. Portrait statues of the Memphitic period : their characteristics as compared with those of later times ; the statues of Ra-hotep and Nefert, king Chephren, Sheikel-Beled, the seated scribe, etc., the head of Nem-hotep.

PERROT & CHAPIEZ, *Hist. Anc. Egypt. Art.*, Vol. 1, p. 90 ; Vol. 2, pp. 187-8, 192-214, 221-5.

MITCHELL, *Hist. Anc. Sculp.*, pp. 17, 22 9.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 23-4.

4. Artistic representations of the gods during this period : relief of the god Thoth at Sinai, and the great sphinx at Gizeh (a) ; the religious belief of the Egyptians (b).

PERROT & CHAPIEZ, *Hist. Anc. Egypt. Art.*, Vol. 1, pp. 66, 238, 323 33 (a) ; 44 70 (b).

WILKINSON, *Hist. Anc. Egyptians*, Vol. 2, pp. 454 515 (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 32 3 (a), 14 17 (a, b).--*Century Mag.*, Vol. 23, pp. 396-7.

LUEBKE, *Hist. Sculp.*, Vol. 1, p. 24 (a).
 REDFORD, *Anc. Sculp.*, pp. 93 4 (a).

III.—EGYPTIAN SCULPTURE ; THEBAN PERIOD.

1. The tomb sculptures of Abydos, Beni-Hassan and Sioot ; introduction of colossal proportions in the Ra statues ; the *shabti* statuettes.

PERROT & CHAMPÉZ, *Hist. Anc. Egypt.*
Art, Vol. 1, pp. 241-54 ; Vol. 2, pp.
226-38.

MITCHELL, *Hist. Anc. Sculp.*, pp. 35-7.
—*Century Mag.*, Vol. 23, pp. 395-6.

2. Causes producing the great development of architecture and sculpture during the new empire ; relief representations of the gods, and of the souls of the departed, as seen in the Theban tombs.

PERROT & CHAMPÉZ, *Hist. Anc. Egypt.*
Art, Vol. 1, pp. 255-66 ; Vol. 2, pp.
239-40, 246-54.

MITCHELL, *Hist. Anc. Sculp.*, pp. 43-6.
—*Century Mag.*, Vol. 23, pp. 398-401.

3. The temples dedicated to the Pharaohs ; character of their sculptures ; the Ramesseion, its historic reliefs and colossal statues of the monarch (a) ; the Memnon Colossi ; temple at Ipsamboul and the Rameses Colossi (b).

PERROT & CHAMPÉZ, *Hist. Anc. Egypt.*
Art, Vol. 1, pp. 266-76, 375-84 (a),
410-7 ; Vol. 2, pp. 240-1 (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 46-8
(a), 51-3 (b).
LÜBBKE, *Hist. Sculp.*, Vol. 1, pp. 26-9
(a), 30-1 (b).

4. The temples dedicated to the gods : Karnak and Luxor ; subjects of the wall reliefs ; statues of the gods

and of Thothmes III; the avenues of sphinxes (a); statue of Rameses II in the Turin museum (b).

PERROT & CHAPIER, *Hist. Anc. Egypt.*
Art, Vol. 1, pp. 235-75; Vol. 2, pp.
 241-54 (a), 256-9 (b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 29-
 30 (a).

MITCHELL, *Hist. Anc. Sculp.*, pp. 48-51
 (a), 52-5 (Pl. 1) (a, b).—*Century Mag.*,
 Vol. 23, pp. 390-1.

REDFORD, *Anc. Sculp.*, pp. 96-7 (a, b).
 LEPSIUS, *Egypt*, pp. 247-50 (a), 253-4 (a).

IV.—GREEK SCULPTURE; PREHISTORIC PERIOD.

1. Greece: general aspect of the country (a); character, origin and religion of the people (b); conditions favorable to originality in art development among the early Greeks (c).

MITCHELL, *Hist. Anc. Sculp.*, pp. 137-
 40 (b, c).

RECLUS, *The Earth*, Vol. 1, pp. 36-40,
 45-75 (a), 18 22, 40 45 (b).

ENC. BRIT., Vol. 11, pp. 80 2 (a), 89-
 93 (b).

AM. ENC., Vol. 8, pp. 185 6 (a), 186-
 8 (b).

SMITH, *Hist. of Greece*, pp. 1-10 (a), 11-
 38 (b).

COX, *Gen. Hist. of Greece*, pp. 1 5 (a),
 5 20 (b).

GROTE, *Hist. of Greece*, Vol. 1 (b), Vol.
 2, pp. 211 39 (a, b).

SEEMANN, *Mythology of Greece and
 Rome* (b).

WALDSTEIN, *Essays on the Art of Phedi-
 dias*, pp. 16 23 (c).

PERRY, *Greek and Roman Sculp.*, pp.
 4 14 (b, c).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 61-
 6 (c); *Hist. Art*, Vol. 1, pp. 121-4,
 167 75 (c).

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text
 p. 179 (c).

WINCKELMANN, *Anc. Art*, Vol. 1, pp.
 285 98 (c).

WESTMACOTT, *Schools of Art*, pp. 74-
 86 (c).

ZERFF, *Hist. Dev. of Arts*, pp. 153 66 (b).

TAINÉ, *Art in Greece*, pp. 10 19 (a), 19-
 65 (b, c); *Phil. of Art*, pp. 119 37
 (b, c).

FELTON, *Anc. Greece*, Vol. 2, pp. 5-
 12 (b, c).

JARVES, *Art Idea*, pp. 28 34 (b, c).

2. Sculpture in wood: characteristics of the most ancient statues of the gods, and of the improved types introduced by Daidalos; question as to Daidalos—an historical or symbolical personage?

MITCHELL, *Hist. Anc. Sculp.*, pp. 140-1.

PERRY, *Greek and Roman Sculp.*, pp. 15-21.

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 68-9.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 74-5; *Hist. Art*, Vol. 1, pp. 175-6.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 179, 182.

WINCKELMANN, *Anc. Art*, Vol. 1, pp. 136-9.

FLAXMAN, *Lect. on Sculp.*, pp. 80-3.

ZERFFI, *Hist. Dev. of Art*, 187-90.

REBER, *Hist. of Anc. Art*, pp. 267-8.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 27-30.

3. Sculpture in stone and metal: the treasures of Atreus and Minyas; the Lion Gate of Mykene, and the Niobe of Mount Sipylus (a); the shield of Achilles, as described in Homer, and the sword-blades from Mykene (b).

MITCHELL, *Hist. Anc. Sculp.*, 141-5, 153-5 (a), 152-5, 156-61 (b).

PERRY, *Greek and Roman Sculp.*, pp. 21-26, 28-30 (a), 36-39 (b).

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 38-42, 64-8 (a), 44-59 (b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 72-4 (a), 70-2 (b); *Hist. Art*, Vol. 1, pp. 176-7 (a, b).

REBER, *Hist. Anc. Art*, pp. 272-5 (a), 269-72 (b).

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 30-3 (a), 36-50 (b).

V.—GREEK SCULPTURE ; EARLY ARCHAIC PERIOD.

600—500 B. C.

1. Advance in technical skill under the sculptors, Dibutades of Sikyon, Glaucos of Chios, Rhoicos and Theodoros of Samos, and Melas of Chios ; materials and methods employed by these masters (a) ; importance and character of the school of sculpture established in the Peloponnesos by Dipoinos and Skyllis of Crete about 580 B. C. (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 171 (a), 201-4 (b).

PERRY, *Greek and Roman Sculp.*, pp. 47-50 (a), 50-3 (b).

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 71-85 (a), 88-92 (b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 76-9 (a), 79-80 (b) ; *Hist. Art*, Vol. 1, p. 178.

REBER, *Hist. Anc. Art*, pp. 278-81 (a), 281 (b).

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 60-71 (a), 71-7 (b).

2. Distinctive types and general characteristics of the extant sculptures of this period, the statues of Apollo from Thera, Cenea and Orchomenos (a) ; the winged Nike by Archermos of Chios (b) ; the seated figures from Miletos and Athens (c).

MITCHELL, *Hist. Anc. Sculp.*, pp. 193-4, 204-5, 212 (a), 195-7 (b), 179-80, 214 (c).

PERRY, *Greek and Roman Sculp.*, pp. 55-7 (a), 75-7 (c).

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 105-8 (a), 87 (b), 114-16 (c).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 85-7 (a), 91-3 (c) ; *Hist. Art*, Vol. 1, pp. 180 (a), 182 (c).

REBER, *Hist. Anc. Sculp.*, pp. 285-7 (a, c).

WALDSTEIN, *Essays on the Art of Pheidias*, pp. 44-7 (a).

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1. pp. 87-93, 93-6 (a), 145-7 (c).

3. The reliefs from the ancient temple of Assos (a); the Harpy Monument and its reliefs (b); the metopes from the oldest temple at Selinus, or Selinuntios (c).

MITCHELL, *Hist. Anc. Sculp.*, pp. 182-8 (a, b), 219-20 (c).

PERRY, *Greek and Roman Sculp.*, pp. 61-7 (a, c), 111-7 (b).

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 128-9 (a), 116-21 (b), 99-105 (c).

HARRISON, *Studies in Greek Art*, pp. 149-70 (c).

LUEBKE, *Hist. Art*, Vol. 1, pp. 81-4 (a, c), 93-7 (b); *Hist. Art*, Vol. 1, pp. 178-80 (a, c), 182-3 (b).

REBER, *Hist. Anc. Art*, pp. 283-4 (c).

KNIGHT, *Pict. Gal. Arts*, Vol. 2, pp. 186-7 (c).

OVERBECK, *Gesch. d. Gr. Plastik*, Vol. 1, pp. 78-83 (c), 98-100 (a), 169-75 (b).

VI.—GREEK SCULPTURE; ADVANCED ARCHAIC PERIOD.

500—450 B. C.

1. The athletic games, and the developed temple structure; causes of their influence upon the progress of sculpture (a); plan of a Greek temple; position and character of its sculptured adjuncts—pediments, frieze and metopes (b).

WALDSTEIN, *Essays on the Art of Pheidias*, pp. 394-420 (a).

MITCHELL, *Hist. Anc. Sculp.*, pp. 225-8 (a), 228-32 (b).

PERRY, *Greek and Roman Sculp.*, pp. 43-6 (b).

CURTIS, *Hist. of Greece*, Vol. 2, pp. 65-80.

GUHL, *Greeks and Romans*, pp. 106-10, 213-31 (a), 11-52 (b).

WORDSWORTH, *Greece*, pp. 313-6 (a).

SMITH, *Hist. of Greece*, pp. 143-6 (b).

TAINE, *Art in Greece*, pp. 119-62; *Phil. of Art*, pp. 124-37 (a).

HARRISON, *Studies in Greek Art*, pp. 175-93 (a).

2. The schools of Argos and Sikyon: Ageladas of Argos, his bronze statues of gods and Olympian victors; his celebrated school and scholars (a); Canachos of Sikyon, his statue of Apollo (b).

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 131-7 (a), 138-43 (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 249-50 (a), 251-2 (b).

PERRY, *Greek and Roman Sculp.*, pp. 89-90 (a), 86-8 (b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 99 (a), 98 (b).

REBER, *Hist. Anc. Art.*, pp. 98-9.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 105-8 (a), 108-11 (b).

3. The school of Ægina: ancient importance of the island; principal works and characteristics of the sculptors Callon and Onatas (a); the Æginetan marbles, history of their discovery, and theories as to their subject and original position (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 237-9 (a), 239-48 (b).

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 143-50 (a), 151-69 (b).

PERRY, *Greek and Roman Sculp.*, pp. 82-3, 84-6 (a), 122-30 (b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 100-1 (a), 102-6 (b); *Hist. Art.*, Vol. 1, pp.

186-8 (b); *Mon. Art.*, Vol. 1, Pl. 16, Text pp. 61-2 (b).

KNIGHT, *Pict. Gal. Arts.*, Vol. 1, Ill. pp. 24-5, Text pp. 187, 190-1 (b).

REBER, *Hist. Anc. Art.*, pp. 293-7 (a, b).

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 112-3 (a), 128-40 (b).

REDFORD, *Anc. Sculp.*, pp. 126-9 (b).

4. The early Attic school: influences contributing to its development, and the materials employed by its sculptors (a); Critios and Nesiotes, and their group of Harmodios and Aristogeiton; popularity of this subject in Athens, and extant works representing it (b).

- MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 170-8 (b).
 MITCHELL, *Hist. Anc. Sculp.*, pp. 283-4 (a), 285-7 (b).
 PERRY, *Greek and Roman Sculp.*, pp. 96-7 (b).
 LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 101-2 (b); *Hist. Art*, Vol. 1, p. 185 (b).
 REBER, *Hist. Anc. Art*, pp. 297-8 (b).
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 118-22 (b).

5. Calamis of Athens : characteristics of his style ; his female figures, and statues of the gods ; extant works, which may be traced to originals by Calamis,—Hermes Criophoros, Apollo Alexicacos, Hestia Giustiniani, Penelope of the Vatican, etc.

- MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 179-92.
 MITCHELL, *Hist. Anc. Sculp.*, pp. 289-91.
 PERRY, *Greek and Roman Sculp.*, pp. 163-9.
 LUEBKE, *Hist. Sculp.*, pp. 114-16 ; *Hist. Art*, Vol. 1, p. 189.
 REBER, *Hist. Anc. Art*, pp. 299-300.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 217-22.

6. Pythagoras of Rhegion, the sculptor of heroes and Olympian victors : affinities of his style with that of the Æginetan school ; his statues of Philoctetes and of the athlete Euthymos ; the Choiseul Gouffier statue in the British museum ; question as to its representing Apollo or an athlete.

- WALDSTEIN, *Essays on the Art of Pheidias*, pp. 332-72, Pl. 15.
 MITCHELL, *Hist. Anc. Sculp.*, pp. 277-9, 663-5.
 PERRY, *Greek and Roman Sculp.*, pp. 152-4.
 MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 200-12.
 LUEBKE, *Hist. Greek Sculp.*, Vol. 1, p. 116 ; *Hist. Art*, Vol. 1, pp. 189-90.
 REBER, *Hist. Anc. Art*, p. 301.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 202-7.

7. Myron, the sculptor of animals and athletes: peculiarities of his style ; his famous cow ; his Discobolos and Marsyas ; the Athlete dropping oil, etc. ; comparison of his works with those of Calamis.

MITCHELL, *Hist. Anc. Sculp.*, pp. 291-6.

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 213-35.

PERRY, *Greek and Roman Sculp.*, pp. 154-62.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 116-20 ; *Hist. Sculp.*, Vol. 1, pp. 190-1.

REBER, *Hist. Anc. Art*, pp. 301-3.

WINCKELMANN, *Anc. Art*, Vol. 2, pp. 207-9.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 207-17.

8. The temple of Theseus at Athens: its metopes and friezes ; affinities between these sculptures and the works of Myron.

MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 235-52.

MITCHELL, *Hist. Anc. Sculp.*, 365-8.

PERRY, *Greek and Roman Sculp.*, pp. 215-22.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 144-6 ; *Hist. Art*, Vol. 1, pp. 202-3.

STUART, *Antiquities of Athens*, pp. 94-102.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 343-55.

REDFORD, *Anc. Sculp.*, pp. 130-5.

VII.—PERFECTED GREEK SCULPTURE; THE PHEIDIAN PERIOD.

450—400 B. C.

1. Outlines of the history of Greek thought and action culminating in this period (a); the Homeric poems (b); the Persian war (c); the Athenian constitution (d); the Greek drama (e); the administration of Pericles (f).

WALDSTEIN, *Essays on the Art of Pheidias*, pp. 58-64 (a).

MITCHELL, *Hist. Anc. Sculp.*, pp. 223-5 (a).

PERRY, *Greek and Roman Sculp.*, pp. 170-3 (a).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 123-4 (a).

GLADSTONE, *Homer* (Primer series), (b).

LLOYD, *Age of Pericles*, Vol. 1, pp. 1-16 (a, b), 16-127 (c), 207-19 (d), 229-38; Vol. 2, pp. 371-9 (e), 97-111, 147-58 (f).

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3. The works of Pheidias in gold and ivory: the Athena Parthenos, description in detail of helmet, shield, sandals, pedestal, etc.; the Lenormant and Varvakeion statuettes and their value as copies of the Athena; other existing copies, partial or entire, of the Athena,—the Minerva Medicis, Minerva Giustiniani, Athena Velletri, etc.

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4. The statue of the Olympian Zeus; Pheidias' conception of the god as compared with those of earlier artists; analysis of the various reliefs and groups upon the throne, footstool and pedestal of the statue; heads of Zeus from Otricoli and Melos.

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5. The works of Pheidias in marble, particularly the Parthenon sculptures: description of the Parthenon (a); subjects, arrangement and character of the sculptures of the pediments (b).

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6. The metopes of the Parthenon: artistic merits, subjects, and varying types of their sculptures (a); the myths concerning the Centaurs and Lapithæ, with their symbolic and historic meanings (b).

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7. The great frieze: the subjects, and general style of its reliefs (a); historic account of the Panathenaic festival, particularly of its culminating feature, the grand procession (b).

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VIII.—PERFECTED GREEK SCULPTURE; SCHOLARS AND CONTEMPORARIES OF PHEIDIAS.

450-400 B. C.

1. Agoracritos, Colotes and Thrasymedes of Paros: their works in marble, gold and ivory, etc., and their connection with Pheidias.

MITCHELL, *Hist. Anc. Sculp.*, pp. 318-9.

PERRY, *Greek and Roman Sculp.*, pp. 207-9.

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2. Alcamenes; question as to his artistic style and its affinities; his statues of the gods—Aphrodite Urania, Hecate, Dionysos, Ares, Hephaestos, etc.—and their distinctive types.

MITCHELL, *Hist. Anc. Sculp.*, pp. 319-21.

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 139-46.

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3. Alcamenes at Olympia: description of the great national shrine at Olympia (a); the sculptures of the

temple of Zeus; character and subjects of the metope reliefs (b); the west pediment groups, and the style of Alcamenes as illustrated by them (c).

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4. The east pediment sculptures and Paionios of Mende (a); the Nike of Paionios (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 261-6, 402-5 (b).

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 157-67 (a, b).—*Nineteenth Cent.*, Vol. 8, pp. 1012-5 (b).

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OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 413-27 (a, b).

5. The Apollo temple at Bassai and the Phigaleian marbles : history of their discovery, and analysis of the composition and style of the frieze (a); the Amazon myth and its popularity as a subject for sculpture (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 397-402 (a).

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PERRY, *Greek and Roman Sculp.*, pp. 306-13 (a).

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REBER, *Anc. Art*, pp. 321-2 (a).

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6. The Acropolis of Athens : its position, general aspect and area ; locations of the various temples and statues upon its summit (a); the sculptures of the Erechtheion and the temple of Nike Apteros ; theories as to the origin of the Caryatidæ and of other human figures, which were used in the place of columns (b).

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7. Polycleitos of Argos : his style and favorite subjects ; his statues of Hera, the Amazon, Diadumenos, Doryphoros, etc.; extant copies of the Amazon of Polycleitos, and those of his competitors.

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MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp. 257-85.

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COLLIGNON, *Greek Archæol.*, pp. 189-93.

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OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 385-402.

IX.—GREEK SCULPTURE; THE PERIOD OF SCOPAS AND PRAXITELES, ATTIC SCHOOL.

400—300 B. C.

1. General characteristics of this period and style ; effect of the Peloponnesian war upon the development of art.

MITCHELL, *Hist. Anc. Sculp.*, pp. 427-32.

PERRY, *Greek and Roman Sculp.*, pp. 368-74.

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Hist. Art, Vol. 1, pp. 219-20.

ZERFF, *Hist. Dev. of Art*, pp. 201-2.

COLLIGNON, *Greek Archæol.*, pp. 194-5.

MUELLER, *Ancient Art*, pp. 95-6.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 1-6.

2. Kephisodotos, the master of the transition : his works, especially his Eirene and Plutos.

MITCHELL, *Hist. Anc. Sculp.*, pp. 432-5.
MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp.
243-8.

PERRY, *Greek and Roman Sculp.*, pp.
374-6.

LUEBKE, *Hist. Greek Sculp.*, Vol. 1, pp.
177-9; *Hist. Art*, Vol. 1, pp. 220-1.

REBER, *Anc. Art*, pp. 329-30.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd
ed.), Vol. 2, pp. 6-10.

3. Scopas of Paros: his character as architect and sculptor; the temple of Tegea and the plastic ornaments of its pediments; his statues of Apollo, Ares, Asclepius and the raving Bacchante; the reliefs of the marriage of Poseidon and Amphitrite.

MITCHELL, *Hist. Anc. Sculp.*, pp. 455-63.

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp.
284-93, 307-14.

PERRY, *Greek and Roman Sculp.*, pp.
378-401, 425-6.

REBER, *Anc. Art*, pp. 331-2.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 180-6;
Hist. Art, Vol. 1, p. 221-2; *Mon. Art*,
Vol. 1, Pl. 18, Text pp. 68-9.

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COLLIGNON, *Greek Archæol.*, pp. 195-7.

MUELLER, *Ancient Art*, pp. 96-7.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.),
Vol. 2, pp. 10-23.

4. Leochares of Athens: his rank as an artist, and his connection with Scopas; his group of Ganymedes and the eagle.

MITCHELL, *Hist. Anc. Sculp.*, pp. 460-2.
MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp.
323-6.

PERRY, *Greek and Roman Sculp.*, pp.
462-5.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 186;
Mon. Art, Pl. 18, Text p. 79.

MUELLER, *Ancient Art*, pp. 101-2.

OVERBECK, *Gesch. d. Gr. Plastik*, Vol.
2, pp. 62-2.

5. The Mausoleum at Halicarnassos: combination of Greek and Oriental ideas in its structure; its sculptural decorations, friezes, statues, quadriga, etc.

MITCHELL, *Hist. Anc. Sculp.*, pp. 463-74.
 MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 293-303.
 PERRY, *Greek and Roman Sculp.*, pp. 402-13.
 LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 207-14;
Hist. Art, Vol. 1, pp. 227-8.
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WESTMACOTT, *Handbook of Sculp.*, pp. 185-91.
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 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 69-80.

6. Praxiteles: his relation to Kephisodotos and Scopas; his style and execution, compared with theirs.

MITCHELL, *Hist. Anc. Sculp.*, pp. 436 7, 444; *Century Mag.*, Vol. 23, pp. 829-32.
 WALDSTEIN, *Essays on the Art of Pheidias*, pp. 390-3.
 PERRY, *Greek and Roman Sculp.*, pp. 427-9, 460-1.
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 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 23 4, 49-51.

7. Praxiteles' Hermes with the infant Dionysos; interest attaching to it as an original work; history of its discovery.

MITCHELL, *Hist. Anc. Sculp.*, pp. 437-44; *Century Mag.*, Vol. 23, pp. 832-5.
 WALDSTEIN, *Essays on the Art of Pheidias*, pp. 373-89.
 PERRY, *Greek and Roman Sculp.*, pp. 455-9.

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 256-8.
 REBER, *Hist. Anc. Art*, pp. 335-6.
 HARRISON, *Studies in Greek Art*, pp. 250-63.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 37-40.

8. Praxiteles' many representations of Eros, Apollon, Demeter, Dionysos, satyrs, etc., and their distinctive characteristics ; his famous statues of Aphrodite ; comparison between them and those of earlier times.

MITCHELL, *Hist. Anc. Sculp.*, pp. 444-54 ; *Century Mag.*, Vol. 23, pp. 835-6.
MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 258-83.
PERRY, *Greek and Roman Sculp.*, pp. 432-5.
COLLIGNON, *Greek Archæol.*, pp. 200-6.
MUELLER, *Ancient Art*, pp. 100-1.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 188-95 ; *Hist. Art*, Vol. 1, pp. 223-5 ; *Mon. Art*, Pl. 18, Text p. 69.
WINCKELMANN, *Anc. Art*, Vol. 1, pp. 322-3 ; Vol. 2, pp. 216-8, notes pp. 442-5, 409.
OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 28-37, 40-51.

9. The Niobe group : history of its discovery ; its composition and arrangement.

MITCHELL, *Hist. Anc. Sculp.*, pp. 475-81.
PERRY, *Greek and Roman Sculp.*, pp. 414-25.
MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 314-22.
LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 196-200 ; *Hist. Art*, Vol. 1, pp. 225-7 ; *Mon. Art*, Vol. 1, Pl. 18, Text pp. 69-70.

KNIGHT, *Pict. Gal. of Arts*, Vol. 2, Ill. p. 224, Text pp. 259, 262.
WINCKELMANN, *Anc. Art*, Vol. 1, p. 361 ; Vol. 2, pp. 201-3.
REBER, *Hist. Anc. Art*, pp. 332-3.
MUELLER, *Anc. Art*, pp. 97-9.
OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 52-62.

10. The monument of Lysicrates ; occasion of its erection ; its sculptured frieze.

MITCHELL, *Hist. Anc. Sculp.*, pp. 485-9.
PERRY, *Greek and Roman Sculp.*, pp. 473-6.
MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 330-5.
STUART, *Antiquities of Athens*, Pls. 12-7, Text pp. 34-41.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 200-1 ; *Hist. Art*, Vol. 1, pp. 162-3 ; *Mon. Art*, Vol. 1, Pl. 18, Text p. 70.
FERGUSON, *Hist. Arch.*, Vol. 1, pp. 256-7.
OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 90-5.

X.—GREEK SCULPTURE; THE PERIOD OF SCOPAS AND PRAXITELES, THE PELOPONNESIAN SCHOOL.

400–300 B. C.

1. Lysippos, the master in bronze: his portrait statues of Alexander, and his ideal statues of historic characters; his statues of the gods and of Heracles.

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| <p>MITCHELL, Hist. Anc. Sculp., pp. 508–16.—Century Mag., Vol. 24, pp. 79–90.</p> <p>MURRAY, Hist. Greek Sculp., Vol. 2, pp. 337–41, 343–54.</p> <p>PERRY, Greek and Roman Sculp., pp. 478–80, 482–6.</p> <p>LUEBKE, Hist. Sculp., Vol. 1, pp. 216–8; Hist. Art, Vol. 1, pp. 228–9.</p> | <p>REBER, Hist. Anc. Art, pp. 342–5.</p> <p>COLLIGNON, Greek Archaeol., pp. 208–11.</p> <p>MUELLER, Anc. Art., pp. 106–7.</p> <p>WESTMACOTT, Handbook of Sculp., pp. 191–5.</p> <p>QUARTERLY REV., Vol. 154, pp. 393–5.</p> <p>OVERBECK, <i>Gesch. d. Gr. Plastik</i> (3rd ed.), Vol. 2, pp. 105–14.</p> |
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2. Lysippos' improvements upon the canon of Polycleitos, as seen in his Apoxyomenos; extant works reflecting the style of the Apoxyomenos, Ares Ludovisi, Hermes resting, Hermes or Antinous of the Vatican.

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| <p>MITCHELL, Hist. Anc. Sculp., pp. 516–8.</p> <p>PERRY, Greek and Roman Sculp., pp. 393–4, 486–8, 493.</p> <p>MURRAY, Hist. Greek Sculp., Vol. 2, pp. 341–3.</p> <p>WINCKELMANN, Anc. Art, Vol. 1, note on pp. 463–4.</p> | <p>LUEBKE, Hist. Sculp., Vol. 1, pp. 218–22; Hist. Art, Vol. 1, pp. 229–30; Mon. Art, Vol. 1, Pl. 18A, Text p. 73.</p> <p>REBER, Hist. Anc. Art, pp. 340–1.</p> <p>MUELLER, Ancient Art, pp. 108–9.</p> <p>OVERBECK, <i>Gesch. d. Gr. Plastik</i> (3rd ed.), Vol. 1, pp. 114–28.</p> |
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3. Works of the sons and other scholars of Lysippos: the Praying Boy, statue of the city goddess Tyche, etc.

MITCHELL, *Hist. Anc. Sculp.*, pp. 551-4.

PERRY, *Greek and Roman Sculp.*, pp. 490-3.

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 352-7.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 222-5.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 129-39.

4. Other art remains attributed to this period: the bronzes of Siris, Tarentum and Epeiros (a); the Demeter of Cnidos (b); sculptures from the temple of Artemis at Ephesos (c).

MITCHELL, *History Anc. Sculp.*, pp. 527-37 (b, c).

PERRY, *Greek and Roman Sculp.*, pp. 390-2 (c), 499-500 (b).

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 260-2 (b), 303-4 (c), 334-5 (a).

REDFORD, *Anc. Sculp.*, p. 21.

ENC. BRIT., Vol. 16, p. 73 (a).

BRÖNSTED, *Bronzes of Siris* (a).

WALDSTEIN, *Century Mag.*, Vol. 33, pp. 136-42 (c).

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 95-101 (c), 148 (b).

XI.—GREEK SCULPTURE; THE HELLENISTIC PERIOD.

300—131 B. C.

1. Pergamon: occasion of its rise to prominence; character of its rulers; their triumphs over Galatians and Greeks of Asia Minor.

- MITCHELL, *Hist. Anc. Sculp.*, pp. 561-4; *Century Mag.*, Vol. 44, pp. 90-3.
 PERRY, *Greek and Roman Sculp.*, pp. 534-5; *Fortnightly Rev.*, Vol. 36, pp. 333-6.
 LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 240-1.
 HARRISON, *Studies in Greek Art*, pp. 283-91.
 MUELLER, *Ancient Art*, pp. 120-3.

2. Plastic art in Pergamon: its marvelous development under Attalos I, and Eumenes II; votive offering of Attalos to Athens—four extensive battle groups; existing statues copied from these groups, the Fallen Warrior, Dying Persian, Fighting Persian, Dead Giant, Amazon, etc.

- MITCHELL, *Hist. Anc. Sculp.*, pp. 570-3.
 PERRY, *Greek and Roman Sculp.*, pp. 535-6, 537-42.
 MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 379-83.
 REBER, *Hist. Anc. Art*, pp. 349-50.
 LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 241-4; *Hist. Art*, Vol. 1, pp. 235-6.
 COLLIGNON, *Greek Archaeol.*, pp. 213-4.
 QUARTERLY REV., Vol. 154, pp. 398-9.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 202-16.

3. The Acropolis of Pergamon; its temples, stoa and battle groups; statue of the Dying Galatian; groups of Gallic Warrior and Wife, and of Heracles freeing Prometheus.

- MITCHELL, *Hist. Anc. Sculp.*, pp. 565-70, 592-3.—*Century Mag.*, Vol. 44, pp. 93-6.
 PERRY, *Greek and Roman Sculp.*, pp. 558-61.
 LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 244-7; *Hist. Art.*, Vol. 1, pp. 236-8.
 HARRISON, *Studies in Greek Art*, pp. 291-8.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 216-30.

4. The great altar at Pergamon: its construction; the sculptured friezes and statues of priestesses and gods; comparison between these works and the sculptures of the Parthenon.

MITCHELL, *Hist. Anc. Sculp.*, pp. 573-

94; *Century Mag.*, Vol. 25, pp. 87-100.

PERRY, *Greek and Roman Sculp.*, pp.

542-57; *Fortnightly Rev.*, Vol. 36, pp.

337-45.

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp.

376-80.

REBER, *Hist. Anc. Art*, pp. 347-8.

HARRISON, *Studies in Greek Art*, pp. 298

-310.

COLLIGNON, *Greek Archæol.*, pp. 214-7.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd

ed.), Vol. 2, pp. 230-59.

BRUNN, *Die Pergamenische Giganto-*

machie.

5. The school of Rhodes: circumstances and spirit of the Rhodian people; the colossus of Rhodes.

MITCHELL, *Hist. Anc. Sculp.*, pp. 600-1.

PERRY, *Greek and Roman Sculp.*, pp.

518-20.

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp.

358-9.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 232-3;

Hist. Art, Vol. 1, pp. 232-3.

REBER, *Hist. Anc. Art*, p. 351.

COLLIGNON, *Greek Archæol.*, pp. 218-9.

MUELLER, *Ancient Art*, p. 129.

CATHOLIC WORLD, Vol. 2, pp. 544-5.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd

ed.), Vol. 2, pp. 260-2.

6. The Laocoon group: its subject story; kinship to the Athena group of the Pergamon frieze; artistic merits as compared with those of this group and of that of Niobe.

MITCHELL, *Hist. Anc. Sculp.*, pp. 601-6,

589.

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp.

362-7.

WINCKELMANN, *Anc. Art*, Vol. 1. pp.

338, 361; Vol. 2. pp. 228-32.

REBER, *Hist. Anc. Art*, pp. 351-3.

- PERRY, Greek and Roman Sculp., pp. 520-7.
 LUEBKE, Hist. Sculp., Vol. 1, pp. 233-7; Hist. Art, Vol. 1, pp. 233-4; Mon. Art, Vol. 1, Pl. 19, Text pp. 74-5.
 KNIGHT, Pict. Gal. of Arts, Vol. 2, Ill. p. 223, Text p. 262.
 LESSING, Laocoon.
 JARVES, Art Thoughts, pp. 61-2; Art Idea, pp. 52-4.
 FLAXMAN, Lect. on Sculp., pp. 97, 233.
 ZERFFI, Hist. Dev. of Art, p. 207.
 MUELLER, Ancient Art, pp. 129-30.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 262-302.

7. The group of the Farnese Bull; introduction of the pictorial element in its composition; its merits as a work of art; probable connection of its sculptors with the works on the great altar of Pergamon.

- MITCHELL, Hist. Anc. Sculp., pp. 594-6.
 PERRY, Greek and Roman Sculp., pp. 528-32.
 MURRAY, Hist. Greek Sculp., Vol. 2, pp. 359-64.
 LUEBKE, Hist. Sculp., Vol. 1, pp. 237-9; Hist. Art, Vol. 1, p. 235; Mon. Art, Vol. 1, Pl. 18, Text p. 75.
 WINCKELMANN, Anc. Art, Vol. 2, pp. 243-5.
 FLAXMAN, Lecture on Sculpture, pp. 97, 233.
 ZERFFI, Hist. Dev. of Art, pp. 207-8.
 REBER, Hist. Anc. Art, pp. 353-6.
 MUELLER, Anc. Art, p. 130.
 WESTMACOTT, Handbook of Sculp., pp. 215 S.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 302-12.

8. The Aphrodite of Melos: history of its discovery; affinities in its style and execution with other works of art.

- MITCHELL, Hist. Anc. Sculp., pp. 596-9.
 PERRY, Greek and Roman Sculp. pp. 600-5.
 MURRAY, Hist. Greek Sculp., Vol. 2, pp. 275-7.
 STILLMAN, On the Track of Ulysses, etc., pp. 75-106; Century Mag., Vol. 23, pp. 94-109; Nation, Vol. 15, p. 355, Vol. 29, p. 400, Vol. 32, pp. 14-5.
 LAUGEL, Nation, Vol. 18, pp. 217-8.

RYDBERG, *Roman Days*, pp. 148-87.

REDFORD, *Anc. Sculp.*, pp. 258-9.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 136-7.

ATLANTIC MONTHLY, Vol. 44, pp. 435-44.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 329-43.

9. The Apollo Belvedere: history of the discussion concerning its *motif*; its originality, execution and resemblance to the Pergamon marbles (a); the Artemis of Versailles and the Athena of the Capitol (b).

MITCHELL, *Hist. Anc. Sculp.* pp. 621-7 (a, b), 581-2 (b).

PERRY, *Greek and Roman Sculp.*, pp. 611-20 (a, b).

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 371-3 (a).

REBER, *Hist. Anc. Art.*, pp. 356-8 (a, b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 247-52 (a, b), 282 (b); *Hist. Art*, Vol. 1, pp. 238-40 (a).

COLVIN, *Littell's Living Age*, Vol. 137, pp. 496-503 (a), 503-4 (b).

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 318-28 (a, b).

10. Sculpture of this period in other parts of Hellas: the Nike of Samothrake (a); the Nike of the Vatican and Tiber of the Louvre (b); the statues of the sleeping Ariadne (c).

MITCHELL, *Hist. Anc. Sculp.*, pp. 358-60 (a); 607 (b); 617 (c).

MURRAY, *Hist. Greek Sculp.*, Vol. 2, pp. 373-5 (a).

PERRY, *Greek and Roman Sculp.*, pp. 517 (b), 620-1 (c).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 282 (c), 289 (b); *Hist. Art*, Vol. 1, pp. 305-7 (a, b).

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 314-7 (a).

XII.—SCULPTURE AMONG THE ROMANS; THE GRÆCO-ROMAN PERIOD.

146 B. C. — 312 A. D.

1. The national traits of the Romans, religious, political and æsthetic, as compared with those of the Etruscans and Greeks.

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| MITCHELL, <i>Hist. Anc. Sculp.</i> , pp. 634-5, 645, 654 5. | WINKELMANN, <i>Anc. Art</i> , Vol. 1, pp. 288-90. |
| PERRY, <i>Greek and Roman Sculp.</i> , pp. 568-9, 574 5. | JARVES, <i>Art Thoughts</i> , pp. 32-3, 49-50. |
| LUECKE, <i>Hist. Sculp.</i> , Vol. 1, pp. 257, 272; <i>Hist. Art</i> , Vol. 1, pp. 258-60, 271 5. | LECKY, <i>European Morals</i> , Vol. 1, pp. 176-7. |
| ZERFF, <i>Hist. Dev. of Art</i> , pp. 228-45. | MUELLER, <i>Ancient Art</i> , pp. 161-3, 165-8. |
| | WESTMACOTT, <i>Handbook of Sculp.</i> , pp. 235-8. |

2. Etruscan sculpture, and Etruscan art contributions to ancient Rome (a); extant works — the Wolf of the Capitol, statue of Aulus Metellus. Boy with goose at Leyden, etc. (b).

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| MITCHELL, <i>Hist. Anc. Sculp.</i> , pp. 634-43 (a, b), 644 5 (a). | PERKINS, <i>Tuscan Sculptors</i> , Vol. 1, Introduction, pp. 17-26 (a, b). |
| PERRY, <i>Greek and Roman Sculp.</i> , pp. 566-70 (a, b). | REBER, <i>Hist. Anc. Art</i> , pp. 400-9 (b). |
| LUECKE, <i>Hist. Sculp.</i> , Vol. 1, pp. 263-71 (a, b); <i>Hist. Art</i> , Vol. 1, pp. 260-70 (a, b); <i>Mon. Art</i> , Vol. 1, Pl. 25, Text pp. 90-3. | MUELLER, <i>Anc. Art</i> , pp. 145-50, 159-60 (a); 151 (b). |
| WINKELMANN, <i>Anc. Art</i> , Vol. 1, p. 233-8, 252 (b). | CLEGGHORN, <i>Ancient and Modern Art</i> , Vol. 1, pp. 230-3. |
| | EDINBURGH REV., Vol. 90, pp. 130-2, [Am. ed., pp. 69-70] (a). |

3. The conquest of Greece by Rome and the wholesale confiscations of Greek art works; importance attached to the display of these works in the Roman triumphal processions (a); the revival of Greek sculpture in the service of Rome (b).

MITCHELL, *Hist. Anc. Sculp.*, pp. 645-9 (a), 656-7 (b).

PERRY, *Greek and Roman Sculp.*, pp. 571-5 (a, b).

REBER, *Hist. Anc. Art*, pp. 358-61 (a, b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 273-5 (a, b); *Hist. Art*, Vol. 1, pp. 302-3 (a, b).

GUTH, *Greeks and Romans*, pp. 584-9 (a).

PERKINS, *Tuscan Sculptors*, Introduction, pp. 30-4 (a, b).

MEYER, *Ancient Art*, pp. 140-3 (a), 182 (b).

WESTMACOTT, *Handbook of Sculp.*, pp. 203-7, 211-2 (a), 213-4 (b).

LISCOMB, *Atlantic Monthly*, Vol. 54, pp. 163-72, 521-8 (a).

HISTORIES of Greece.

4. Works executed in Rome by Attic artists: the Belvidere Torso, Venus di Medici, Germanicus, Farnese Heracles, Athena of Villa Ludovisi, Vase of Salpion, Vase Sosibios, Caryatid by Diogenes, etc.

MITCHELL, *Hist. Anc. Sculp.*, pp. 651-62.

PERRY, *Greek and Roman Sculp.*, pp. 583-96.

COX, *Fraser's Mag.*, New Ser., Vol. 25 (1882), pp. 479-80.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 275-9; *Hist. Art*, Vol. 1, pp. 302-5; *Mon. Art*,

Vol. 1, Pl. 18-19. Text pp. 72, 75.

REBER, *Hist. Anc. Art*, pp. 362-3.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 372-97.

5. Asiatic Greek sculptors in Rome: their rank as artists and extant works — the Borghese Warrior, Centaurs in black marble by Aristaeas and Papias, relief of the Apotheosis of Homer, etc.

MITCHELL, *Hist. Anc. Sculp.*, pp. 666-9.
 PERRY, *Greek and Roman Sculp.*, pp. 597-600, 605-10.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 279-80, 287; *Hist. Art*, Vol. 1, p. 305; *Mon. Art*, Vol. 1, Pls. 18-19, Text pp. 73, 75-6.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 397-411.

6. Archaistic works of Pasiteles and his school : distinction between the archaic and archaistic in art ; extant works traceable to this school—the Stephanos Athlete in the Villa Albani, group of Orestes and Electra in Naples, and group by Menelaos in the Villa Ludovisi, etc.

MITCHELL, *Hist. Anc. Sculp.*, pp. 662-6.
 PERRY, *Greek and Roman Sculp.*, pp. 622-9, 135-7.

REBER, *Hist. Anc. Art*, pp. 364-5.
 MUELLER, *Anc. Art.*, p. 183.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 411-25.

7. Varieties and importance of Roman portrait sculpture, and its merits as compared with the Greek ; classification and description of the principal examples extant—the various statues and busts of Augustus and other emperors, the equestrian statues of the two Balbi at Naples and of Marcus Aurelius at Rome, the seated statues of the elder and younger Agrippina, statues of Livia and of some unknown empress as Juno, bust of Clytie, etc.

MITCHELL, *Hist. Anc. Sculp.*, pp. 644-5, 670-1, 674 6, 689.
 LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 282-5, 293-4, 299-300; *Hist. Art*, Vol. 1, pp. 307-12; *Mon. Art*, Vol. 1, Pl. 32 3, Text pp. 114 7.
 REBER, *Hist. Anc. Art*, pp. 453-5.

PERRY, *Greek and Roman Sculp.*, pp. 645-58.
 MUELLER, *Ancient Art*, pp. 185-8, 196 6.
 PARKER, *Archæol. of Rome, Sculpture*, pp. 16-7; *Forum Romanum*, Pl. 17.
 OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 1, pp. 438 44, 445.

8. The Antinous statues: the story of Antinous; peculiar and new type of the various plastic representations dedicated to him — the Antinous-Bacchus, Antinous-Hermes, Antinous-Mondragone, Antinous relief of the Villa Albani, the San Ildefonso group, etc.

MITCHELL, *Hist. Anc. Sculp.*, pp. 686-7.

PERRY, *Greek and Roman Sculp.*, pp. 659-63.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 287-9; *Hist. Art*, p. 307; *Mon. Art*, Vol. 1, Pl. 33, Text p. 116.

RYDBERG, *Roman Days*, pp. 188-208.

MUELLER, *Ancient Art*, pp. 191-2.

SYMONDS, *Sketches and Studies in Southern Europe*, pp. 294-338.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 444-5.

LEVEZOW, *Ueber d. Antinous, etc.*

9. Roman monumental sculptures: their historic character, and development independent of Greek prototypes; the introduction of perspective into the sculptured reliefs; description of extant specimens—reliefs from Augustus' Altar of Peace, of the arches of Titus, Severus and Constantine, of the columns of Trajan, Antoninus Pius and Marcus Aurelius, and of the sarcophagi of the Capitol.

MITCHELL, *Hist. Anc. Sculp.*, pp. 671-4, 676-86, 688-93.

PERRY, *Greek and Roman Sculp.*, pp. 635-44.

REBER, *Hist. Anc. Art*, pp. 455-63.

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 293-7, 300-8; *Hist. Art*, Vol. 1, pp. 312-9; *Mon. Art*, Pl. 32-3, Text pp. 113-7.

D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 1, 2.

MUELLER, *Ancient Art*, pp. 190-1, 196-8.

MIDDLETON, *Ancient Rome in 1885*, pp. 217-8, 274-81, 441-50.

PARKER, *Archaeol. of Rome, Sculpture*, Pls. 1-10; *Via Sacra*, Pls. 27, 28; *Forum Romanum*, Pls. 10, 13-16, 38.

OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 445-54.

10. The Victory of Brescia: history of its discovery; attitude of the statue as compared with that of the Aphrodite of Melos and of the Victory of Trajan's column, etc.

MITCHELL, *Hist. Anc. Sculp.*, pp. 684-686. STILLMAN, *Century Mag.*, Vol. 23, pp. 102-103.

11. *Genre* works belonging to this age: the Fisherman of the Vatican (a); Boy strangling a Goose (b); Thorn-extractor (c); Barberini Faun (d); Group of Wrestlers at Florence, etc. (e).

MITCHELL, *Hist. Anc. Sculp.*, pp. 611-4 (a, b, c, e), 616-7 (d). LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 225-7 (b, c, d), 293-40 (e).
PERRY, *Greek and Roman Sculp.*, pp. 563-5 (b, c), 516 (d). OVERBECK, *Gesch. d. Gr. Plastik* (3rd ed.), Vol. 2, pp. 143-5 (b, c), 328-9 (d, e).

XIII.—THE DEVELOPMENT OF CHRISTIAN SCULPTURE, CULMINATING IN THE PISAN SCHOOL OF THE THIRTEENTH AND FOURTEENTH CENTURIES.

RUDE SYMBOLS, CHURCH STATUARY AND RELIEFS ON SARCOPHAGI.

1. General account of the rude sculptures of the early Christian centuries (before 600 A. D.); existing statues and reliefs illustrating these sculptures—the stat-

ues of St. Hippolytus and of the Good Shepherd in the museum of the Lateran, and of St. Peter in the Church of St. Peter (a); reliefs on the Sarcophagi of Constantia, Helena, Junius Bassus, etc. (b), and on the episcopal chair of Maximianus (c).

PERKINS, *Tuscan Sculptors*, Vol. 1, Introduction, pp. 38-43 (a, b); *Handbook Italian Sculp.*, Introduction, pp. 52-3 (a, b).

LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 335-46 (a, b), 351-2 (c); *Hist. Art*, Vol. 1, pp. 372-4 (a), 378-9 (b), 396-7 (c); *Mon. Art*, Vol. 1, Pl. 36, Text pp. 127-9 (a, b).

LABARTE, *Arts of the Middle Ages and Renaissance*, pp. 1-3 (c).

ENC. BRIT. (9th ed.), Vol. 21, pp. 556-7 (a, b c).

MITCHELL, *Hist. Anc. Sculp.*, p. 694 (b).

D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 3-4, 6 (a, b).

REBER, *Hist. Mediæval Art*, pp. 103-10 (a, b), 112 (c).

CROWE and CAVALCASELLE, *Hist. Painting in Italy*, Vol. 1, pp. 38-40 (b).

LINDSAY, *Hist. Christian Art* (2d ed.), Vol. 1, pp. 225-34.

PARKER, *Archæol. of Rome*, Vol. 9, *Early Christ. Sculp.*, by Prof. Westwood, pp. 35-36 (a), 36-38 (b), 39-55, Pls. 12-19 (c).

SCOTT, *Sculpture, Renaissance and Modern*, Introduction.

WESTMACOTT, *Handbook of Sculp.*, pp. 246-7.

CHENEY, *Gleanings in the Fields of Art*, pp. 61-9.

2. Influence of the Byzantine style upon the development of sculpture in Italy (600-1240 A. D.); the Comacini and Antelami—character of their works as seen in the reliefs of the "Baptism" over portal of Monza Cathedral, of the "Deposition" in Parma Cathedral, and in the sculptures at Cividale and on the façade of San Zeno, Verona.

PERKINS, *Italian Sculptors*, pp. 94-100; *Tuscan Sculptors*, Vol. 1, Introduction, pp. 44-8, 49-51, 53; *Handbook Italian*

Sculp., Introduction, pp. 9-13, 17-19, 21-22.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 351-3, 397-400.
 SCOTT, *Renaissance of Art in Italy*, pp. 21-3; Ghiberti and Donatello, pp. 2-4, 7-8; *Sculp., Renaissance and Modern*, Pt. 1, pp. 1-9.
 ENC. BRIT. (9th ed.), Vol. 21, p. 567.
 REBER, *Hist. Med. Art*, pp. 464-7.
 D'AGINCOURT, *Hist. Art*, Vol. 2, Pl. 26.
 LINDSAY, *Hist. Christian Art* (2d ed.), Vol. 1, pp. 239-40, 264-6, 322-7.
 RUSKIN, *Val d'Arno*, pp. 4-7.

3. Works in metal of this period in Italy: the bronze doors of San Zeno, Verona, of the cathedrals of Pisa and Monreale, and of the various churches of southern Italy (a); the altar of San Ambrogio, Milan (b); the Pala d'Oro, Venice (c).

- PERKINS, *Tuscan Sculptors*, Vol. 1, Introduction, pp. 52-4 (a, b); *Italian Sculptors*, pp. 214, 117-8, 32-5 (a), 102 (b); *Handbook Italian Sculp.*, pp. 21-2, 14-5, 42-3 (a, b).
 LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 356 (b), 406-8 (a); *Hist. Art*, Vol. 1, pp. 562-41 (a).
 D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 26-26c (b).
 BELLOMO, *Pala d'Oro di S. Marco* (c).
 LACROIX, *Arts in the Middle Ages*, pp. 127-8 (b).
 LABARTE, *Arts of the Middle Ages and Renaissance*, pp. 210-1 (b).
 CROWE and CAVALCASELLE, *Hist. Painting in Italy*, Vol. 1, pp. 129-30 (a).
 REBER, *Hist. Med. Art*, pp. 469-72 (a, c).
 LINDSAY, *Hist. Christian Art* (2d ed.), Vol. 1, pp. 274-6.
 SCOTT, *Renaissance of Art in Italy*, pp. 79-82 (a, c); Ghiberti and Donatello, pp. 6-7 (a).
 ENC. BRIT., (9th ed.) Vol. 16, pp. 74-5, 760 (a, b, c).

4. Niccola Pisano, the great restorer of sculpture in Italy (1206?-1278): question as to his Tuscan or Apulian origin, and as to the influences which determined his style; his principal works—the “Deposition” over portal of Lucca Cathedral, the pulpits for the Baptistery of Pisa and the Cathedral of Siena, the Arca di San Domenico at

Bologna and the Fountain at Perugia (a); comparison between his pulpits and the pulpit at Ravello (b).

- PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 8-25, 34-6 (a); *Handbook Italian Sculp.*, pp. 3-22 (a).
- CROWE and CAVALCASSELLE, *Hist. Painting in Italy*, Vol. 1, pp. 122-8, 130, 132-41 (a), 128-9 (b).
- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 111-7 (a), 121-2 (b); *Hist. Art*, Vol. 1, pp. 564-7 (a); *Mon. Art*, Vol. 1, Pl. 48, Text pp. 159-60 (a).
- D'AGINCOURT, *Hist. Art*, Vol. 1, Pl. 32 (a).
- ENC. BRIT. (9th ed.) Vol. 19, pp. 123-4 (a).
- SYMONDS, *Renaissance in Italy*, pp. 100-9 (a), 507-11 (b).
- NORTON, *Church Building in the Middle Ages*, pp. 126-34 (a).
- YRIARTE, *Florence*, pp. 185-6, 237-40 (a).
- ILARE, *Cities of Northern and Central Italy*, Vol. 2, pp. 282-3, 451-3 (a); *Cities of Southern Italy*, p. 236 (b).
- VASARI, *Lives of the Painters*, Vol. 1, pp. 60-7 (a).
- REBER, *Hist. Med. Art*, pp. 632-5 (a), 468-9 (b).
- SCOTT, *Renaissance of Art in Italy*, pp. 24-9; Ghiberti and Donatello, pp. 10-21 (a), 12 (b); *Sculp., Renaissance and Modern*, Pt. 1, pp. 10-21.
- LINDSAY, *Hist. Christian Art* (2d ed.), Vol. 1, pp. 357-65.
- RUSKIN, *Val d'Arno*, pp. 7-13, 126.
- WESTMACOTT, *Handbook of Sculp.*, pp. 257-61.
- HARFORD, *Life of Michael Angelo Buonarroti*, Vol. 1, pp. 110-6.
- BIANCIARDI, *Harper's Mag.*, Vol. 56, pp. 657-9 (a).
- EDINBURGH REV., Vol. 121, pp. 522-6, [Am. ed., pp. 264-7].
- DOHME, *Kunst und Künstler Italiens*, Vol. 3, No. 40, pp. 1-30 (a).
5. Giovanni Pisano, the originator of the dramatic and romantic style in sculpture (1250-1330): his allegorical group of "Pisa"; his pulpit in S. Andrea at Pistoja, tomb of Benedict XI, various statues of the Madonna and Child, etc.
- PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 37-51; *Handbook Italian Sculp.*, pp. 27-34.
- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 123-7; *Hist. Art*, Vol. 2, pp. 94-7; *Mon. Art*, Vol. 1, Pl. 48, Text p. 196.
- ENC. BRIT. (9th ed.), Vol. 19, pp. 122-3.
- D'AGINCOURT, *Hist. Art*, Vol. 2, Pl. 32.
- SYMONDS, *Renaissance in Italy*, pp. 110-16.
- NORTON, *Church Building in the Middle Ages*, pp. 137-40.
- CROWE and CAVALCASSELLE, *Hist. Painting in Italy*, Vol. 1, pp. 142-52.

REBER, *Hist. Med. Art*, pp. 635-8.
 SCOTT, *Renaissance of Art in Italy*, pp. 29-35; Ghiberti and Donatello, pp. 22-31; *Sculp., Renaissance and Modern*, Pt. 1, pp. 22-31.
 VASARI, *Lives of the Painters*, Vol. 1, pp. 67-77.

LINDSAY, *Hist. Christ. Art* (2d ed.), Vol. 1, pp. 366-70.
 RUSKIN, *Val d'Arno*, pp. 14-27, 139-44, Pls. 8, 10, 12.
 EDINBURGH REV., Vol. 121, pp. 526-8, (Am. Ed., pp. 267-8).
 DOHME, *Kunst und Künstler Italiens*, Vol. 3, No. 40, pp. 33-7.

6. Andrea Pisano (1270-1348): his famous bronze gates for the Baptistery of Florence; comparison between them and the doors executed in the twelfth century, by Bonannus, for the Duomo of Pisa; other works by Andrea—the reliefs for Giotto's Campanile and of the Madonna and Child for the Bigallo, etc.

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 63-70; *Handbook Italian Sculp.*, pp. 35-8.
 LUEBKE, *Hist. Sculp.*, Vol. 2, p. 129; *Hist. Art*, Vol. 2, pp. 97-98; *Mon. Art*, Vol. 1, Pl. 61, Text p. 197.
 ENC. BRIT. (9th ed.), Vol. 19, p. 122.
 YRIARTE, *Florence*, pp. 240-1.
 SYMONDS, *Renaissance in Italy*, pp. 119-23.
 CROWE and CAVALCASELLE, *Hist. Painting in Italy*, Vol. 2, pp. 343-8.
 REBER, *Hist. Med. Art*, pp. 639, 641.

D'AGINCOURT, *Hist. Art*, Vol. 2, Pl. 35.
 SCOTT, *Renaissance of Art in Italy*, pp. 39-40; Ghiberti and Donatello, pp. 38-41; *Sculp., Renaissance and Modern*, Pt. 1, pp. 38-41.
 VASARI, *Lives of the Painters*, Vol. 1, pp. 144-54.
 LINDSAY, *Hist. Christian Art* (2d ed.), Vol. 1, pp. 371-5.
 EDINBURGH REV., Vol. 121, pp. 527-9 (Am. ed., pp. 268-9).
 DOHME, *Kunst und Künstler Italiens*, Vol. 3, No. 40, pp. 37-9.

7. The celebrated scholars of Andrea Pisano—Oragna (1316-1376?); his wonderful Tabernacle in the church of Or San Michele, Florence (a); Nino Pisano and his Madonna della Rosa (b); Balduccio di Pisa and

the shrine of St. Peter Martyr in the church of St. Eustorgio, Milan (c).

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 70-83 (a, b, c); *Handbook Italian Sculp.*, pp. 38-44 (b, c), 45-50 (a).

CROWE and CAVALCASELLE, *Hist. Painting in Italy*, Vol. 1, pp. 425-9, 440-2 (a).

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LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 129-30 (b), 131-2 (a), 138-9 (c); *Hist. Art*, Vol. 2, pp. 98-100 (a, c).

D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 34-5 (b, c).

HORNER, *Walks in Florence*, Vol. 1, pp. 214-7 (a).

ENC. BRIT. (9th ed.), Vol. 17, pp. 814-6(a).

SCOTT, Ghiberti and Donatello, pp. 41-3 (b), 44-7 (c); *Sculp., Renaissance and Modern*, Pt. 1, pp. 41-3 (b), 44-7 (c).

VASARI, *Lives of the Painters*, Vol. 1, pp. 204-18 (a).

LINDSAY, *Hist. Christian Art* (2d ed.), Vol. 1, pp. 375-9 (a).

EDINBURGH REV., Vol. 121, pp. 529-30, (Am. ed., p. 269).

DOHME, *Kunst und Künstler Italiens*, Vol. 3, No. 40, pp. 40-2 (a).

8. Influence of the Pisan school upon the development of sculpture in the north of Italy; the Arca di Sant' Agostino, Pavia (a); the Tombs of the Scaligers, Verona (b).

PERKINS, *Italian Sculptors*, pp. 109-10 (a), 112-4 (b); *Handbook Italian Sculp.*, pp. 41-2 (a), 43-5 (b).

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LINDSAY, *Hist. Christian Art* (2d ed.), Vol. 1, pp. 381-2 (a), 370-1 (b).

STREET, *Brick and Marble in the Middle Ages*, 98-104 (b).

HARE, *Cities of North. and Cent. Italy*, Vol. 1, pp. 173-4 (a), 272-8 (b).

9. The Sienese school of sculpture and the influence of the Pisani upon its development; the reliefs upon the façade of Orvieto Cathedral (a); Jacopo della Quercia and his works (b).

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 85-94 (a), 103-111 (b); *Handbook Italian Sculp.*, pp. 51-7 (a), 60-5 (b).

SCOTT, *Renaissance of Art in Italy*, pp. 115-7; *Sculp., Renaissance and Modern*, Pt. 1, pp. 91-8 (a), 102-9 (b); *Luca della Robbia*, pp. 91-8 (a), 102-9 (b).

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 123-5 (a), 155-7 (b).

D'AGINCOURT, *Hist. Art*, Vol. 2, Pl. 33 (b).

YRIARTE, *Florence*, p. 243 (b).

HARE, *Days Near Rome*, pp. 121-5 (a); *Cities of North. and Cent. Italy*, Vol. 3, p. 256 (b); Vol. 2, p. 496 (b).

VASARI, *Lives of the Painters*, Vol. 1, pp. 313-21 (b).

SYMONDS, *Renaissance in Italy*, pp. 116-8 (a).

D'AGINCOURT, *Hist. Art*, Vol. 2, Pls. 35, 38 (b).

LINDSAY, *Hist. Christian Art* (2d ed.), Vol. 1, pp. 379-81 (a), 382-4 (b).

EDINBURGH REV., Vol. 121, pp. 531-4, (Am. ed., pp. 62).

XIV.—THE FLORENTINE SCHOOL OF SCULPTURE OF THE FIFTEENTH CENTURY.

PICTORIAL RELIEFS IN BRONZE, MARBLE AND TERRA-COTTA.

1. Causes of the early prominence and influence of the goldsmith's art in Italy, and of its association with the other arts during the fifteenth century.

SCOTT, *Sculp., Renaissance and Modern*, Pt. 1, pp. 51-3; *Ghiberti and Donatello*, pp. 52-3.

SYMONDS, *Renaissance in Italy*, pp. 80, 126-7.

TAINE, *Florence and Venice*, pp. 116-9, 209-10.

SCOTT, *Fine Arts*, pp. 148, 52, 156-7.

LABARTE, *Arts of Middle Ages and Renaissance*, pp. 236-7.

PERKINS, *Handbook Italian Sculp.*, p. 75.

2. Lorenzo Ghiberti (1378-1455) and the influences which determined his new and peculiar style; history of the production of his two famous sets of bronze gates for

the Baptistery of Florence; subjects and character of their panel reliefs; comparison between these reliefs and those on the gate executed by Andrea Pisano; his other works — the Arca di San Zenobio, etc.

- PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 122-37; *Handbook Italian Sculp.*, pp. 73-87.
- SCOTT, *Renaissance of Art in Italy*, pp. 105-11; *Sculp., Renaissance and Modern*, pp. 54-69; Ghiberti and Donatello, pp. 54-69.
- CROWE and CAVALCASELLE, *Hist. Painting in Italy*, Vol. 2, pp. 273-6.
- JAMESON, *Memoirs Italian Painters* (Am. ed.), pp. 64-74.
- YRIARTE, *Florence*, pp. 204-6, 244-5.
- SYMONDS, *Renaissance in Italy*, pp. 127-35.
- LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 158-63; *Hist. Art*, Vol. 2, pp. 186-8; *Mon. Art*, pl. 65, text pp. 204-5.
- D'AGINCOURT, *Hist. Art*, Vol. 2, pls. 41-2.
- OLIPHANT, *Makers of Florence*, pp. 132-6.
- NORTON, *Church Building in the Middle Ages*, pp. 236-9, 265-6.
- GRIMM, *Life M. Angelo*, Vol. 1, pp. 32-6.
- VASARI, *Lives of the Painters*, Vol. 1, pp. 361-87.
- HORNER, *Walks in Florence*, Vol. 1, pp. 29-35.
- WESTMACOTT, *Handbook of Sculp.*, pp. 266-70.
- HARPER'S MAG., Vol. 65, pp. 91-8.
- EDINBURGH REV., Vol. 121, pp. 534-8, (Am. ed., pp. 271-4).
- DOHME, *Kunst und Künstler Italiens*, Vol. 3, No. 46, pp. 57-76.

3. Donatello (1386-1466), the greatest of Italian relief sculptors: account of his life and characteristics of his style; his principal works — the statues of St. George, Il Zuccone, David, Judith and Holofernes, etc., the tombs of Pope John XXIII. and of Cardinal Brancacci, the various reliefs for the churches of Florence and Padua and for the pulpit of Prato, the equestrian statue of Gattamelata at Padua; comparison between the reliefs executed by Donatello and those of the Pheidian period in Greece.

PERKINS, Tuscan Sculptors, Vol. 1, pp. 137-60; Handbook Italian Sculp., pp. 87-107.

CROWE and CAVALCASELLE, Hist. Painting in Italy, Vol. 2, pp. 276-82.

SCOTT, Renaissance of Art in Italy, pp. 111-5; Sculp., Renaissance and Modern, Pt. 1, pp. 70-89; Ghiberti and Donatello, pp. 71-89.

LUEBKE, Hist. Sculp., Vol. 2, pp. 163-9; Hist. Art, Vol. 2, pp. 190-3; Mon. Art, Vol. 2, pls. 65-6, text pp. 205, 207.

YRIARTE, Florence, pp. 88-9, 225, 245-9.

SYMONDS, Renaissance in Italy, pp. 136-42.

OLIPHANT, Makers of Florence, pp. 138-40, 146-51.

JAMESON, Hist. Our Lord, Vol. 2, pp. 229-30.

VASARI, Lives of the Painters, Vol. 1, pp. 469-93.

D'AGINCOURT, Hist. Art, Vol. 2, Pl. 38.

WESTMACOTT, Handbook of Sculp., pp. 270-5.

COX, KENYON, Century Mag., Vol. 29, pp. 62-6.

EDINBURGH REV., Vol. 121, pp. 538-40, (Am. Ed., pp. 274-5).

DOHME, *Kunst und Künstler Italiens*, Vol. 3, No. 46, pp. 57-76.

SEMPER, *Donatello, seine Zeit und Schule*.

4. Luca della Robbia (1400-1482): his new departure in art, the invention of the famous Robbia ware; his marble reliefs on the Campanile and of the Singing Boys for the Duomo, Florence; the works of Luca and his pupils in glazed terra-cotta — the reliefs of the "Resurrection" and "Ascension" in the Duomo, the various altar pieces and reliefs of the Madonna and Child, the tomb of Bishop Federighi, the medallions for Or San Michele and the hospital of the Innocents, the vaulted ceilings of San Miniato and S. Croce, the reliefs of the "Seven Acts of Mercy" at Pistoja, etc.

PERKINS, Tuscan Sculptors, Vol. 1, pp. 192-200; Handbook Italian Sculp., pp. 139-46.

SCOTT, Luca della Robbia, pp. 33-44; Renaissance of Art in Italy, pp. 315-6;

Sculp., Renaissance and Modern, Pt. 2, pp. 32-44.

LUEBKE, Hist. Sculp., Vol. 2, pp. 160-75; Hist. Art, Vol. 2, pp. 188-90; Mon. Art, Vol. 2, pl. 66, text p. 206.

YRIARTE, Florence, pp. 237, 256-9.
 OLIPHANT, Makers of Florence, pp.
 155-62.
 SYMONDS, Renaissance in Italy, pp.
 148-51.
 PATER, Renaissance, pp. 68-77.

VASARI, Lives of the Painters, Vol. 1, pp.
 335-48.
 WESTMACOTT, Handbook of Sculp., pp.
 262-6.
 HARPER'S MAG., Vol. 60, pp. 692-9.
 DOHME, *Kunst und Künstler Italiens*,
 Vol. 3, No. 47, pp. 3-14.

5. Pollajuolo and Verocchio: their rank as sculptors and most important works — the relief of the Crucifixion, monuments of Popes Sixtus IV. and Innocent VIII., etc., by Pollajuolo (a); the tomb of Piero and Giovanni de' Medici, statue of David, equestrian statue of Coleoni, etc., by Verocchio (b); the great silver altar of the Baptistery of Florence and its famous reliefs, executed by Pollajuolo, Verocchio and other artists (c).

PERKINS, Tuscan Sculptors, Vol. 1, pp.
 223-7 (a, c), 175-84 (b, c); Handbook
 Italian Sculp., pp. 114-6 (a, c), 131-6
 (b, c).
 YRIARTE, Florence, pp. 265-9 (a), 46-7,
 223, 254-6 (b), 196-7, 200 (c).
 SCOTT, Luca della Robbia, pp. 9-17 (b, c);
 Renaissance of Art in Italy, pp. 126-8;
 Sculp., Renaissance and Modern, Pt.
 2, pp. 9-17 (b, c).
 LUEBKE, Hist. Sculp., Vol. 2, pp. 176-9
 (a, b); Hist. Art, Vol. 2, pp. 193-5
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 D'AGINCOURT, Hist. Art, Vol. 2, pl. 38 (b).

LABARTE, Arts of the Middle Ages and
 Renaissance, pp. 247-8 (c).
 VASARI, Lives of the Painters, Vol. 2, pp.
 220-30 (a), 249-62 (b).
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 (Am. ed., pp. 275-6).
 DOHME, *Kunst und Künstler Italiens*,
 Vol. 3, No. 53, pp. 3-24.

6. Mino da Fiesole, "the Fra Angelico among sculptors," (1431-1484): his portrait busts of eminent

personages, tomb and altarpiece for bishop Salutati in the Duomo at Fiesole, works in the Badia at Florence, tabernacles at Rome, Volterra, etc.

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 207-14; *Handbook Italian Sculp.*, pp. 146-51.

SCOTT, *Renaissance of Art in Italy*, pp. 121, 123-5; *Sculp., Renaissance and Modern*, Pt. 2, pp. 17; Luca della Robbia, pp. 1-7.

YRIARTE, *Florence*, pp. 25, 264-5.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 182-4.

SYMONDS, *Renaissance in Italy*, pp. 158-9.

VASARI, *Lives of the Painters*, Vol. 2, pp. 139-46.

EDINBURGH REV., Vol. 121, pp. 543-5, (Am. Ed., pp. 276-7).

DOHME, *Kunst und Künstler Italiens*, Vol. 3, No. 47, pp. 47-52.

7. Benedetto da Majano, intarsiatore and sculptor, (1442-1497): affinities between his style and that of Ghiberti; his principal works—the pulpit of S. Croce, bust and tomb of Filippo Strozzi, shrine of San Savino at Faenza, sculptures at San Gimignano, etc.

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 227-34; *Handbook Italian Sculp.*, pp. 153-8.

SCOTT, *Renaissance of Art in Italy*, pp. 125-6; *Sculp., Renaissance and Modern*, Pt. 2, pp. 45-51; Luca della Robbia, pp. 45-51.

YRIARTE, *Florence*, pp. 260-3.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 184-6; *Hist. Art*, Vol. 2, pp. 195-6.

SYMONDS, *Renaissance in Italy*, pp. 160-1.

VASARI, *Lives of the Painters*, Vol. 2, pp. 240-9.

DOHME, *Kunst und Künstler Italiens*, Vol. 3, No. 47, pp. 39-47.

8. Important Tuscan monuments of this period—the tombs of Leonardo Bruni in S. Croce by Bernardo Rossellino (a), of Cardinal Jacopo of Portugal in San Miniato by Antonio Rossellino (b), and of Marsuppini

in S. Croce by Desiderio da Settignano (c); other works of these artists.

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 202-5 (a), 205-7 (b), 173-5 (c); *Handbook Italian Sculp.*, pp. 119-23 (a, b, c).
SCOTT, *Renaissance of Art in Italy*, pp. 120-1 (b), 122-3 (c); *Sculp., Renaissance and Modern*, Pt. 1, pp. 94-6 (c), Pt. 2, pp. 26-31 (a, b); *Luca della Robbia*, pp. 26-31 (a, b); *Ghiberti and Donatello*, pp. 94-6 (c).

YRIARTE, *Florence*, pp. 125, 259-60 (a, b), 128-9, 253-4 (c).
LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 180-2 (a, c).
SYMONDS, *Renaissance in Italy*, pp. 153-5 (b), 159-60 (c).
VASARI, *Lives of the Painters*, Vol. 2, pp. 128-39 (a, b, c).

XV.—SCULPTURE OF THE FIFTEENTH CENTURY IN UPPER ITALY.

1. Matteo Civitali of Lucca (1435-1501): importance of his works--the marble temple of the Volto Santo, tomb of Pietro da Noceto and altar of St. Regulus in the Duomo of Lucca, the statues for the chapel of St. John in Genoa, statue of Faith in Florence, etc.

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 214-7; *Handbook Italian Sculp.*, pp. 151-3.
SCOTT, *Renaissance of Art in Italy*, pp. 117-9; *Sculp., Renaissance and Modern*, Pt. 2, pp. 18-20; *Luca della Robbia*, pp. 18-20.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 186-7.
SYMONDS, *Renaissance in Italy*, pp. 156-8.
HARE, *Cities of North. and Cent. Italy*, Vol. 2, pp. 494-5.

2. The Certosa at Pavia, the most magnificent monastery in the world: its sculptured facade, por-

tals, monuments, altars, etc.; influence of these works upon the development of sculpture in upper Italy.

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| PERKINS, Handbook Italian Sculp., pp. 176-8, 182-4. | STREET, Brick and Marble in Middle Ages, pp. 282-5. |
| LUEBKE, Hist. Sculp., Vol. 2, pp. 206-13; Hist. Sculp., Vol. 2, pp. 200 1. | SCOTT, Renaissance of Art in Italy, pp. 100-2. |
| SYMONDS, Renaissance in Italy, pp. 164-5. | CARTWRIGHT, Mag. of Art, Vol. 6, pp. 441-6; Vol. 7, pp. 45-50. |
| HARE, Cities of North and Cent. Italy, Vol. 1, pp. 167-72. | MURRAY, Handbook, North Italy, pp. 216-22. |
| GRUNER, Terra-Cotta Arch., pp. 47-52, Pls. 29-33. | |

3. Antonio Amadeo or Omodeo, the greatest of the North Italian sculptors: his works in the Certosa; the monuments of Medea and Bartolomeo Colleoni at Bergamo, etc.

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| PERKINS, Italian Sculptors, pp. 129-31; Handbook Italian Sculp., pp. 184-92. | SYMONDS, Renaissance in Italy, pp. 164 5. |
| LUEBKE, Hist. Sculp., Vol. 2, pp. 202-5. | HARE, Cities of North. and Cent. Italy, Vol. 1, pp. 222-4. |

XVI.—SCULPTURE OF THE SIXTEENTH CENTURY.

THE LATER RENAISSANCE.

1. Andrea Sansovino, the sculptor of the transition between the early and later renaissance, (1460-1529); his monuments to the Cardinals in S. Maria del Popolo

and group of the Virgin and St. Anna in St. Agostino, Rome; the marble shrine of the Santa Casa at Loreto and its reliefs.

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 241-6; *Handbook Italian Sculp.*, pp. 237-41.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 341-9; *Hist. Art*, Vol. 2, pp. 356-60.

SCOTT, *Renaissance of Art in Italy*, pp. 222-4; *Sculp.*, *Renaissance and Modern*, Pt. 2, pp. 56-9; Luca della Robbia, pp. 56-9.

SYMONDS, *Renaissance in Italy*, p. 166.

HARE, *Cities of North. and Cent. Italy*, Vol. 2, pp. 402-8; *Walks in Rome*, p. 443.

VASARI, *Lives of the Painters*, Vol. 3, pp. 116-30.

DOHME, *Kunst und Künstler Italiens*, Vol. 5, Nos. 72-3, pp. 3-14.

2. Jacopo Tatti or Sansovino, architect and sculptor (1486-1570); his statues of St. James and Bacchus at Florence, of Apollo, Mercury, etc. in the Loggia of the Campanile and of St. John in the Frari church, Venice; his bronze reliefs for San Marco, Venice, and other sculptures.

PERKINS, *Tuscan Sculptors*, Vol. 1, pp. 246-53; *Handbook Italian Sculp.*, pp. 241-5.

LUEBKE, *Hist. Sculp.*, Vol. 2, pp. 362-7; *Hist. Art*, Vol. 2, pp. 273-6; *Mon. Art*, Vol. 2, pl. 73, text p. 221.

SCOTT, *Renaissance of Art in Italy*, pp. 226-9; *Sculp.*, *Renaissance and Mod-*

ern, Pt. 2, pp. 59-62; Luca della Robbia, pp. 59-62.

SYMONDS, *Renaissance in Italy*, pp. 167-71.

VASARI, *Lives of the Painters*, Vol. 5, pp. 408-29.

DOHME, *Kunst und Künstler Italiens*, Vol. 5, Nos. 72-3, pp. 14-32.

3. Michael Angelo (1475-1564): his wonderful and many-sided genius; his life under the patronage of Lorenzo de' Medici and his later experiences; his early work in

sculpture: the mask of a Faun, relief of Hercules and Centaurs, Cupid and Bacchus, the Angel with the Candelabrum, the Pieta, the Madonna at Bruges, the David at Florence, etc.

- PERKINS, Tuscan Sculptors, Vol. 2, pp. 1-22; Handbook Italian Sculp., pp. 251-66; Raphael and Michelangelo, pp. 30-54, 70-1.
- CLEMENT, Michelangelo, pp. 5-22, 30.
- SCOTT, Renaissance of Art in Italy, pp. 233-7; Sculp., Renaissance and Modern, Pt. 2, pp. 65*-70*.
- LUEBKE, Hist. Sculp., Vol. 2, pp. 370-8; Hist. Art, Vol. 2, pp. 260-3; Mon. Art, Vol. 2, pl. 72, text p. 218.
- YRIARTE, Florence, pp. 272-3.
- BLACK, M. Angelo, pp. 1-17, 148-56; pls. 2-6.
- GRIMM, Life of M. Angelo, Vol. 1, pp. 84-249.
- WILSON, Life and Works of M. Angelo, pp. 3-65, 67, 115-6.
- BOHN, Outlines from Work of M. Angelo, pls. 1-4, 14-8.
- OLIPHANT, Makers of Florence, pp. 376-86.
- SYMMONS, Renaissance in Italy, pp. 171-2, 384-91.
- VASARI, Lives of the Painters, Vol. 5, pp. 227-44.
- SWEETSER, M. Angelo pp. 7-31, 144-50.
- JARVES, Art Studies, pp. 412-29.
- D'AGINCOURT, Hist. Art, Vol. 2, pl. 47.
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prisoners, now in the Louvre and in the Boboli gardens (a) ; the monuments of Giuliano and Lorenzo de' Medici, and the group of the Madonna and Child in San Lorenzo, Florence (b).

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with the head of Medusa, busts of Cosimo I., Bindo Altoviti, etc.; importance and character of the literary labors of Cellini.

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XVII. SCULPTURE IN ITALY BETWEEN 1600-1850—THE PERIODS OF THE DECAY AND OF THE THIRD REVIVAL.

1. Lorenzo Bernini, the principal artist of the decadence (1598-1680): his affected dramatic style, as seen in his works—the groups of Apollo and Daphne and of the Rape of Persephone, the statues of saints in the colonades of St. Peter and in the various churches, the Angels on the Bridge of St. Angelo, the equestrian statue of Constantine, etc.

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3. Antonio Canova (1757-1822): his study of the antique and his partial revival of its spirit; his works—Theseus and the Centaur, Perseus, Kreugas and Damoxenes, Venus, Hebe, the Three Graces, the tomb monuments of Clement XIII., Clement XIV., Christina of Austria, etc.

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(a) Reliefs: the Four Seasons, Night and Morning, the Four Elements, the Four Evangelists, the Procession of Alexander, Achilles and Briseis, Jupiter and Nemesis, Minerva and Prometheus, Esculapius and Hygiea, Hercules and Hebe, etc.

(b) Groups and statues: the Graces, Ganymede and the Eagle, Venus, Mercury, Hebe, the Shepherd Boy, etc.

(c) Monuments: Pius VII., the Dying Lion at Lucerne, Schiller, etc.

(d) Sculptures of the Church of Our Lady at Copenhagen.

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PART SECOND.

HISTORY OF PAINTING.

INTRODUCTORY.

Definition and illustration of the most important technical terms used in the critical discussion of the merits of paintings: *a.* Figure; attitude; expression; foreshortening; drapery; costume.—*b.* Group; composition; accessories; unity; contrast; breadth.—*c.* Chiaroscuro and color; harmony; tone; aerial perspective.—*d.* Design; style; manner; natural; ideal.

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Principles of Art, pp. 256-77.

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134-208.

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143-214.

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Modern Painters (see Index).

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Painting.

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Painters, pp. xvii-xxxii.

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I.—PAINTING IN EGYPT AND ASIA.

I. Painting in Egypt; best period, 1400-523 B. C.

a. Mural paintings in the tombs around the pyramids and in the grottoes.

- b.* Paintings on the mummy cases and cloths.
- c.* Paintings on the papyrus rolls.

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Mon. Art, Vol. 1, pl. 6, text p. 19.
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 321-4, text pp. 322-6.
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 155, 278-89; Vol. 3, pp. 435-6.
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 203-9.
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 Vol. 1, pp. 88, 205-6.
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ing, Vol. 1, pp. 3-21.
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 193-5, 232-3.
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 102-3, 127-32, 172.
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2. Painting in the great cities of Mesopotamia— Babylon and Nineveh.

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Painting, Vol. 1, pp. 22-9.
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 2, pp. 17-8, 238-43.
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 196.
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3. Painting in China and India; dexterity without artistic expression.

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4. Painting in Japan; masterly suggestion and characterization.

JONHSON, *Oriental Religions, China*, pp. 81-3.
 JARVES, *Art Thoughts*, pp. 221-9, *Art in Japan*, pp. 13-47, 167-211.

PALGRAVE, *Essays on Art*, pp. 185-92.
 ALCOCK, *Art in Japan*, pp. 82-101.
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5. Conditions retarding the development of any fine art among the Orientals.

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ZERFF, *Hist. Dev. Art*, pp. 45-6, 153-5.
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II.—ANCIENT PAINTING IN EUROPE.

1. Gradations in the early development of painting in Greece: skiagraphic, monographic and zographic styles.

ESCHIENBERG, *Manual Clas. Lit.*, pp. 409-12.

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2. The several varieties of classic art in color: encaustic, fresco, tablet and mosaic.

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 BLANC, *Gram. Painting*, pp. 180-1, 199-200.
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 WESTROPP, *Archæology*, p. 264.

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 SCOTT, *Fine Arts*, pp. 242-5, 246-57.
 GUHL, *Greeks and Romans*, pp. 471-5.
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 WINCKELMANN, *Anc. Art*, Vol. 2, pp. 106-14.
 D'ANVERS' *Elem. Hist. Painting*, pp. 8-10.

3. The four epochs of painting in Greece and the masters of each: Bularchos; Polygnotos and Apollodoros: Zeuxis and Parrhasios; Apelles and Protogenes.

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 WINCKELMANN, *Anc. Art*, Vol. 1, pp. 297-9.
 D'ANVERS' *Elem. Hist. Painting*, pp. 18-19.

WESTROPP, *Archæology*, pp. 261-3.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 38-65.
 ST. JOHN, *Anc. Greece*, Vol. 1, pp. 306-7.
 VIARDOT, *Hist. Painters*, pp. 9-10.
 CURTIUS, *Hist. Greece*, Vol. 2, pp. 596-600; Vol. 5, pp. 210-2.

4. Vase painting in Greece and in the Grecian colonies.

LUEBKE, *Hist. Art*, Vol. 1, pp. 253-7;
Mon. Art, Vol. 1, pls. 20-1, text pp. 77-82.
 PRIME, *Pottery and Porcelain*, pp. 90-1.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 70-85.
 HARE, *Walks in Rome*, pp. 572-3.
 D'ANVERS' *Elem. Hist. Painting*, pp. 16-17.

HUNT, *Bits of Travel*, pp. 103-11.
 ESCHENBERG, *Manual Clas. Lit.*, pp. 387-415.
 GUILH, *Greeks and Romans*, pp. 142-8.
 CURTIUS, *Hist. Greece*, Vol. 5, pp. 212-4.
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 WESTROPP, *Archæology*, pp. 287-302, 310-23.

5. Mural paintings and vase paintings found in the tombs of Etruria.

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Mon. Art, Vol. 1, pl. 26, text pp. 93-6.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 99-101, 103-10.
 WESTROPP, *Archæology*, pp. 257.
 HEATON, *Hist. Painting*, pp. 24-5.

D'ANVERS' *Elem. Hist. Painting*, pp. 21-2.
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 KOEHLER, *Hist. Art*, pl. 189.
 DENNIS, *Cities and Cemeteries of Etruria*, pp. lxxxiv ci and see index.

6. Roman painting as revealed by the ruins of Pompeii and Herculaneum: mural painting; mosaic.

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Mon. Art, Vol. 1, pl. 31 A, text p. 112.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II., pp.
 325, 328, 332, 336.
 WOLTMANN and WOERMANN, *Hist. Paint-
 ing*, Vol. 1, pp. 95-8, 110-39.
 HEATON, *Hist. Painting*, pp. 28-9.
 WINCKELMANN, *Anc. Art*, Vol. 2, pp.
 86-102, 332-3.
 DYER, *Pompeii*, pp. 273-96, 310-1, 312-4,
 375-82.
 WESTROPP, *Archæology*, pp. 268-76 (mural
 painting); 276-82 (mosaic).
 WORNUM, *Epochs of Painting*, pp. 68-9.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 4.
 GELL, *Pompeiana*, pls. 41-3, 76-7, pp.
 82-7.
 ESCHENBERG, *Manual of Clas. Lit.*, pp.
 415-6.
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 466-71.
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 MOMMSEN, *Hist. Rome*, Vol. 2, pp.
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7. Indirect evidences of the superior excellence of painting in Greece; the question as to chromatic sculpture in Greece.

- LUEBKE, *Hist. Sculp.*, Vol. 1, pp. 68-9;
Mon. Art, Vol. 1, pl. 15A, text, pp.
 18-9.
 WOLTMANN and WOERMANN, *Hist.
 Painting*, Vol. 1, pp. 35-7, 140-2.
 FELTON, *Anc. Greece*, Vol. 2, p. 143.
 WESTROPP, *Archæology*, pp. 164-7.
 WINCKELMANN, *Anc. Art*, Vol. 1, pp.
 29, 102-4, 219-23, 330.
 VIARDOT, *Hist. Painters*, pp. 1-2.
 MOMMSEN, *Hist. Rome*, Vol. 2, pp.
 567-8.
 SPRINGER, in *Baedeker's Greece*, p. ci.

III.—EARLY CHRISTIAN PAINTING.

TRANSITION FROM SYMBOLISM TO FINE ART.

[200-1200 A. D.]

I. Paintings in the catacombs and Christian cemeteries of Rome and Naples.

a. General account of the galleries, chambers and chapels.

b. Conversion of mythological symbols and characters to Christian uses.

c. Original symbols in the early development of Christian art.

SPRINGER, in Baedeker's *N. Italy*, p. xxxi.
KUGLER, *It. Schools of Painting*, Vol. 1,
pp. 1-15.

LUEBKE, *Hist. Art*, Vol. 1, pp. 372-6;
Mon. Art, Vol. 1, pls. 36-7, text pp.
129-32.

JAMESON, *Sacred Art*, Vol. 1, pp. 22-38;
Hist. Our Lord, Vol. 1, pp. 16-8.

KNIGHT, *Pict. Gal. Arts*, text pp. 339, 342.

D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 6-11.

HARE, *Walks in Rome*, pp. 273-83, 340,
446-7.

SCOTT, *Fine Arts*, pp. 9-17, 28-9.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 151-64.

ROSENGARTEN, *Arch. Styles*, pp. 174-6.

JARVES, *Art Hints*, pp. 182-5.

MILMAN, *Latin Christ.*, Vol. 8, pp. 464-8.

KOEHLER, *Hist. Art*, pl. 192.

WORNUM, *Epochs of Painting*, p. 82.

2. Byzantine painting: its characteristics, subjects and uses.

KUGLER, *It. Schools of Painting*, Vol. 1, pp. 43-89.

LUEBKE, *Hist. Art*, Vol. 1, pp. 388-91;

Mon. Art, Vol. 1, pl. 37, text p. 131.

HEATON, *Hist. Painting*, pp. 35-40.

MILMAN, *Latin Christ.*, Vol. 8, pp. 473-6.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 181-7, 221-3, 236-43.

TAINÉ, *Florence and Venice*, pp. 183-5.

LACROIX, *Arts Mid. Ages*, pp. 272-4, 284-6.

3. Mosaics and manuscript illuminations of this period: Byzantine and Romanesque.

KUGLER, *It. Schools of Painting*, Vol. 1, pp. 17-39, 92-100, 112-4.

LUEBKE, *Hist. Art*, Vol. 1, pp. 383-7, 391-400, 551-7; *Mon. Art*, Vol. 1, pls. 37, 49, text pp. 130-2, 161-2.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 165-81, 188-96, 218-20, 223-36, 324-40, 344-6.

JAMESON, *Hist. Our Lord*, Vol. 1, pp. 18-20.

VLARDOT, *Hist. Painters*, pp. 25-9.

WORNUM, *Epochs of Painting*, pp. 86-9.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 342-3.

HARE, *Walks in Rome*, pp. 234-5, 405-6; *Cities of Italy*, Vol. 2, pp. 26-30, 306-8.

LABARTE, *Arts Mid. Ages*, pp. 58-64, 91-6.

RUSKIN, *Stones of Venice*, Vol. 2, pp. 20-1, 77, 122, 124.

LACROIX, *Arts Mid. Ages*, pp. 434-75.

FAIRHOLT, *Rambles of an Archaeologist*, pp. 9-11, 18-22.

4. The various edicts of church authority regarding the use of images and pictures in worship, from that of Leo the Isaurian, 726 A. D., to that of the Council at Constantinople, 879 A. D.

- DRAPER, *Int. Dev. Europe*, Vol. 1, pp. 357, 360, 372-3, 413-22.
 JAMESON, *Legends of the Madonna*, Introduction, pp. 23-5.
 MILMAN, *Latin Christ.*, Vol. 2, pp. 293-384. Vol. 8, pp. 452-63.
 SCOTT, *Fine Arts*, pp. 35-45.
 GIBBON, *Hist. Rome*, Vol. 5, pp. 1-18.
 NEANDER, *Hist. Christ. Church*, Vol. 3, pp. 197-243, 532-53.
 FELTON, *Anc. Greece*, Vol. 2, pp. 352-4.

5. The discussion among the bishops as to the most appropriate representations of Christ.

- MILMAN, *Latin Christ.*, Vol. 8, pp. 468-73.
 JAMESON, *Hist. Our Lord*, Vol. 1, pp. 31-53.
 DRAPER, *Int. Dev. Europe*, Vol. 1, p. 361.

IV.—THE DAWN OF ITALIAN PAINTING AS A FINE ART.

[FROM 1200 TO 1340 A. D.]

1. The double renaissance: the revival of the classic arts and the restoration of nature from the reprobate rank it held in the Middle Ages.

- WOLTMANN and WOERMANN, Vol. 2, pp. 3-6 (Introduction).
 VAN DYKE, *Principles of Art*, Chap. 3.

2. The three nurseries of new art: Siena, Pisa and Florence.

- TAINÉ, *Florence and Venice*, pp. 48-54, 108-9.
 WORNUM, *Epochs of Painting*, pp. 95-6.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 15-9, 39-42, 372-8, 455.
 LANZI, *Hist. Painting*, Vol. 1, pp. 15-9, 39-42, 372-8, 455.
 SYMONDS, *Renaissance*, pp. 182-3, 261-5.

3. The two great repositories of Italian painting of this period: the church of St. Francis at Assisi and the Campo Santo at Pisa.

LUEBKE, *Hist. Art*, Vol. 2, pp. 52-4;
Mon. Art, Vol. 1, pl. 57, text p. 186.

TAINE, *Florence and Venice*, pp. 16-27,
 62-9.

TYTLER, *Old Masters*, pp. 24-6.

FERGUSON, *Hist. Arch.*, Vol. 2, pp.
 325-6.

HARE, *Cities of Italy*, Vol. 2, pp. 452-3;
 Vol. 3, pp. 382-5.

SCOTT, *Fine Arts*, pp. 257-8.

4. The forerunners of Giotto: Nicola and Giunta of Pisa; Guido and Duccio of Siena; Andrea Tafi and Cimabue of Florence.

KUGLER, *It. Schools of Painting*, Vol. 1,
 pp. 105-15.

LUEBKE, *Hist. Art*, Vol. 1, pp. 564-9;
Mon. Art, Vol. 1, pl. 49, text p. 160.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p.
 341, text pp. 343, 346.

HEATON, *Hist. Painting*, pp. 40-51.

VIARDOT, *Hist. Painting*, pp. 38-9, 44-5.

LANZI, *Hist. Painting*, Vol. 1, pp. 5-23.

VASARI, *Lives*, Vol. 1, pp. 35-45, 60-93,
 241-4.

OTTLEY, *Early Florentine Schools*, pls.
 2-10.

WORNUM, *Epochs of Painting*, pp. 96-7,
 99-101.

JARVES, *Art Studies*, pp. 111-21.

SYMONDS, *Renaissance*, pp. 187-9.

WOLTMANN and WOERMANN, *Hist. Paint-
 ing*, Vol. 1, pp. 425-33.

TAINE, *Florence and Venice*, pp. 51-2,
 78-9.

OLIPHANT, *Makers of Florence*, pp.
 95-100.

JAMESON, *It. Painters*, pp. 7-24; *Sacred
 Art*, Vol. 2, pp. 589-90, 599; *Hist.
 Our Lord*, Vol. 2, pp. 9-39, 58, 64,
 168, 174, 181, 215-6, 276, 279-80, 399;
Legends of the Madonna, pp. 64-6,
 76-7.

KOEHLER, *Hist. Art*, pl. 198.

5. Giotto the leading Master of the period (1276-1336): outline of his life, incidents showing his character and proofs of his great industry.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 120-1.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 346.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 435, 450.
 HEATON, *Hist. Painting*, pp. 53-5, 63-4.
 LANZI, *Hist. Painting*, Vol. 1, pp. 23-7.
 JARVES, *Art. Studies*, pp. 141-5.
 WORNUM, *Epochs of Painting*, pp. 102-3.
 VASARI, *Lives*, Vol. 1, pp. 93-5, 102-3, 115-6, 119-22.
 TYTLER, *Old Masters*, pp. 8-12, 20-2.
 VIARDOT, *Hist. Painters*, pp. 40-1.
 JAMESON, *It. Painters*, pp. 25-8, 36-7, 41-6.
 OTTLEY, *Early Florentine Schools*, pls. 12-21.

6. The great literary contemporaries of Giotto and their influence on art; Dante, Petrarch and Boccaccio.

- OLIPHANT, *Makers of Florence*, pp. 1-91; *Foreign Classics*, pp. 7-17.
 REEVE, *Petrarch*, pp. 19, 44.
 TAINÉ, *Florence and Venice*, pp. 21-6, 66-9.
 JARVES, *Art. Studies*, pp. 139-41.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 443-4; Vol. 2, pp. 256-7.
 GRIMM, *M. Angelo*, Vol. 1, p. 479; Vol. 2, pp. 77-83.
 RUSKIN, *Stones of Venice*, Vol. 2, pp. 358-61.

7. Giotto's masterpieces in fresco painting: the series in the Arena chapel at Padua; the series in the church of St. Francis at Assisi; the several chapel series in the church of Santa Croce, at Florence.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 121-35.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 103-6; *Mon. Art*, Vol. 1, pl. 62, text pp. 198-200.
 LANZI, *Hist. Painting*, Vol. 3, pp. 9-10.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 435-43, 444-50.
 VIARDOT, *Hist. Painting*, p. 41.
 JARVES, *Art. Studies*, pp. 130-2, 134-6.
 KOEHLER, *Hist. Art*, pl. 195.
 JAMESON, *It. Painters*, pp. 29-36; *Hist. Our Lord*, Vol. 1, pp. 303-4; Vol. 2, pp. 37-8, 309-10; *Legends of Monastic Orders*, pp. 259-61, 265-7.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 341, text p. 346.
 VASARI, *Lives* Vol. 1, pp. 95-115.
 SYMONDS, *Renaissance*, pp. 190-1.
 HEATON, *Hist. Painting*, pp. 55-62.
 TYTLER, *Old Masters*, pp. 16-9.
 TAINÉ, *Florence and Venice*, pp. 20-1.

8. General criticism of the works of Giotto in comparison with those of his predecessors.

KUGLER, *It. Schools of Painting*, Vol. 1, pp. 135-6.

LANZI, *Hist. Painting*, Vol. 1, pp. 23-8.

TAINE, *Florence and Venice*, pp. 100-3, 201-2.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 440-1, 442-3.

SYMONDS, *Renaissance*, pp. 192-7.

JARVES, *Art Studies*, pp. 128-30, 132-3, 137-8, 146-9.

V.—THE LAST OF MYSTICISM AND THE BEGINNING OF REALISM.

[1300-1450. A. D.]

1. The Giottesqui or the followers of Giotto: Taddeo Gaddi (1300-1366); Simone Martini (1283-1344).

KUGLER, *It. Schools of Painting*, Vol. 1, pp. 137-40, 165-9.

LUEBKE, *Mon. Art*, Vol. 1, pl. 62, text p. 199.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 452-3, 463-6.

KOEHLER, *Hist. of Art*, pls. 196-8.

D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 118, 122.

LANZI, *Hist. Painting*, Vol. 1, pp. 58-60, 388-92.

JARVES, *Art Studies*, pp. 193-8.

WORNUM, *Epochs of Painting*, pp. 104-6.

VASARI, *Lives*, Vol. 1, pp. 181-91, 191-203.

HARE, *It. Cities*, Vol. 3, pp. 74-5.

VIARDOT, *Hist. Painting*, pp. 41, 45.

OTTLEY, *Early Florentine Schools*, pls. 26-8.

SYMONDS, *Renaissance*, pp. 216-8.

JAMESON, *Legends of the Madonna*, pp.

141-2; *Monastic Orders*, pp. 377-8; *Hist. Our Lord*, Vol. 2, pp. 9-10,

105-7, 245-6.

2. The great subject of the period—the Last Judgment; Andrea Orcagna (?-1376); the master or masters of the Triumph of Death in the Campo Santo at Pisa.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 149-58.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 107-10; *Mon. Art*, Vol. 1, pl. 63, text p. 200.
 HEATON, *Hist. Painting*, pp. 68-71.
 VIARDOT, *Hist. Painters*, p. 43.
 JAMESON, *Hist. Our Lord*, Vol. 2, pp. 399-402, 405-7; *Sacred Art*, Vol. 1, p. 90; *Legends of the Madonna*, pp. 28, 319.
 VASARI, *Lives*, Vol. 1, pp. 204-18.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 341.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 119.
 TYTLER, *Old Masters*, pp. 29-30.
 LANZI, *Hist. Painting*, Vol. 1, pp. 54-6.
 TAINÉ, *Florence and Venice*, pp. 64-8.
 HARE, *It. Cities*, Vol. 2, pp. 454-8.
 OTTLEY, *Early Florentine Schools*, pl. 31.
 SYMONDS, *Renaissance*, pp. 199-205.
 JARVES, *Art Studies*, pp. 175-82.
 WOLTMANN and WOERMANN, *Hist. Art*, Vol. 1, pp. 456-63.
 KOEHLER, *Hist. Art*, pls. 197-8.

4. New impetus given to painting by the goldsmiths; the creation of Ghiberti's bronze doors of the Baptistery at Florence.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, p. 310.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 186-8; *Mon. Art*, pl. 65, text pp. 204-5.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 344, text pp. 303-6.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 41-2.
 HEATON, *Hist. Painting*, pp. 75-8.
 GRIMM, *M. Angelo*, Vol. 1, pp. 32-47.
 OLIPHANT, *Makers of Florence*, pp. 124-8.
 TYTLER, *Old Masters*, pp. 30-3.
 JAMESON, *It. Painters*, pp. 64-75; *Hist. Our Lord*, Vol. 1, pp. 96-8, 119, 131, 168.
 OTTLEY, *Early Florentine Schools*, pls. 34-8.
 VASARI, *Lives*, Vol. 1, pp. 361-87.
 SYMONDS, *Renaissance*, pp. 126-34.
 TAINÉ, *Florence and Venice*, pp. 95-7, 116-9.
 HARE, *It. Cities*, Vol. 3, pp. 62-3, 102.

4. Fra Angelico (Giovanni da Fiesole), the last master under the reign of pure faith (1387-1455); history and character of the man; select works of the master: Last Judgment in the cathedral of Orvieto; Coronation of

the Virgin; Descent from the Cross; Madonna of the Star; Angel pictures around the Madonna of the Tabernacle.

- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 179-86.
- LUEBKE, *Hist. Art*, Vol. 2, pp. 111-4; *Mon. Art*, pl. 67, text pp. 250-1.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 350.
- HEATON, *Hist. Painting*, pp. 81-6.
- JAMESON, *It. Painters*, pp. 89-94; *Hist. Our Lord*, Vol. 1, pp. 266-7, 358; Vol. 2, pp. 16-7, 76-7, 188-93, 229, 259-60, 409, 413-6; *Legends of the Madonna*, pp. 17-9; *Sacred Art*, Vol. 1, pp. 100-1, 255-6; Vol. 2, pp. 438-9, 536-7.
- LANZI, *Hist. Painting*, Vol. 1, pp. 75-6.
- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 281-7.
- VASARI, *Lives*, Vol. 2, pp. 24-40.
- D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 145.
- OTTLEY, *Early Florentine Schools*, pls. 40-1.
- VIARDOT, *Hist. Painters*, pp. 48-9.
- HARE, *It. Cities*, Vol. 3, pp. 118-22, 127.
- PHILLIMORE, *Fra Angelico*, pp. 25-56.
- SWEETSER, *Fra Angelico*.
- TYTLER, *Old Masters*, pp. 36-40.
- TAINE, *Florence and Venice*, pp. 8-9, 131-9; *Ideal in Art*, pp. 175-6.
- JARVES, *Art Hints*, pp. 341-2, 344-7; *Art Studies*, pp. 230-40.
- RUSKIN, *Stones of Venice*, Vol. 1, pp. 428-30.
- TYRWHITT, *Pictorial Art*, pp. 92-9.
- MUNTZ, *Raphael*, p. 123.

5. Masaccio (Tommaso Guidi), the greatest pioneer master of realism in painting (1402-1429); his frescoes in the Brancacci chapel; in the church Santa Maria del Carmine at Florence; the characteristics of these frescoes making pupils of all the succeeding masters down to the time of Raphael.

- WORNUM, *Epochs of Painting*, pp. 123-5.
- KUGLER, *It. Schools of Painting*, Vol. 1, pp. 220-4.
- LUEBKE, *Hist. Art*, Vol. 2, pp. 203-8; *Mon. Art*, pl. 67A, text pp. 210-1.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, ll. p. 344, text pp. 347-50.
- JAMESON, *It. Painters*, pp. 75-83; *Sacred Art*, Vol. 1, pp. 210-1.
- HEATON, *Hist. Painting*, pp. 79-81.
- LANZI, *Hist. Painting*, Vol. 1, pp. 73-5.
- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 276-8.
- MUNTZ, *Raphael*, pp. 105-6.
- TYRWHITT, *Pictorial Art*, pp. 100-109.
- VASARI, *Lives*, Vol. 1, pp. 401-13.
- VIARDOT, *Hist. Painters*, pp. 51-2.
- TYTLER, *Old Masters*, pp. 35-6.
- D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 147-55.
- OTTLEY, *Early Florentine Painters*, pls. 42-4.

KOEHLER, *Hist. Art*, pl. 200.
DOHME, *Early Masters*, pp. 292-315.
PHILLIMORE, *Fra Angelico*, pp. 16-24.

SYMONDS, *Renaissance*, pp. 228-31.
JARVES, *Art Studies*, pp. 253-8.
TAINÉ, *Florence and Venice*, pp. 123-7.

6. Other masters contributing to the great development of this period; Paolo Uccello (1396-1469?) and Pietro della Francesca (1415-1509?)—perspective and foreshortening.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 287-8.
KUGLER, *It. Schools of Painting*, Vol. 1, pp. 216-7, 255-8.
LUEBKE, *Hist. Art*, Vol. 2, p. 220.
HEATON, *Hist. Painting*, 78-9.
VASARI, *Lives*, Vol. 1, pp. 348-61; Vol. 2, pp. 13-23.

LANZI, *Hist. Painting*, Vol. 2, pp. 23-6.
VIARDOT, *Hist. Painters*, pp. 50-1, 73-4.
PHILLIMORE, *Fra Angelico*, pp. 2-10.
SYMONDS, *Renaissance*, pp. 231-2.
JARVES, *Art Studies*, pp. 250-3, 269-70.
KOEHLER, *Hist. Art*, pl. 201.
OTTLEY, *Florentine Schools*, pl. 33.
D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 146.

7. Followers of Masaccio and of Angelico; Fra Filippo Lippi (1412-1469); Benozzo Gozzoli (1424-1496).

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 289-94, 305-8.
KUGLER, *It. Schools of Painting*, Vol. 1, pp. 224-7, 236-9.
LUEBKE, *Hist. Art*, Vol. 2, pp. 208-10, 214-7.
KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 344, text p. 350.
JAMESON, *It. Painters*, pp. 84-8, 95-101; *Hist. Our Lord*, Vol. 1, pp. 305-7.
LANZI, *Hist. Painting*, Vol. 1, pp. 77-80.
VASARI, *Lives*, Vol. 2, pp. 73-87, 115-21.
WORNUM, *Epochs of Painting*, pp. 127-9.

HEATON, *Hist. Painting*, pp. 86-92.
PHILLIMORE, *Fra Angelico*, pp. 58-67, 74-80.
DOHME, *Early Masters*, pp. 317-32.
VIARDOT, *Hist. Painters*, pp. 52-3.
OTTLEY, *Early Florentine Schools*, pls. 46-9.
D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 163.
KOEHLER, *Hist. Art*, pl. 201.
SYMONDS, *Renaissance*, pp. 239-47.
JARVES, *Art Thoughts*, pp. 258-66, 302-6.
TAINÉ, *Florence and Venice*, p. 127.

VI.—THE SECOND GENERATION OF CLASSIC REALISTS.

DEVELOPMENT OF THE DRAMATIC ELEMENTS IN PAINTING AND THE MORE SKILFUL USE OF COLOR.

[1450-1500 A. D.]

1. The respective æsthetic tendencies of Umbria, Padua, Florence and Venice.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 290-2, 325-6. | LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 147-50; Vol. 3, pp. 91-9. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 211, 223-4, 240-2. | TAINE, <i>Florence and Venice</i> , pp. 110-1. |
| VIARDOT, <i>Hist. Painters</i> , pp. 34-7, 73. | JARVES, <i>Art Studies</i> , pp. 312-5, 319-20. |
| | SYMONDS, <i>Renaissance</i> , pp. 180-4. |

2. The influence of the Medici on art—Cosmo, Lorenzo and Leo X. Influence of Leon Battista Alberti's three books on painting (1540).

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| GRIMM, <i>M. Angelo</i> , Vol. 1, pp. 27-32, 90-118. | WOLTMANN and WOERMANN, <i>Hist. Painting</i> , pp. 267-8. |
| LANZI, <i>Hist. Painting</i> , Vol. 1, pp. 68-70. | ROSCOE, <i>Lorenzo De Medici</i> , pp. 306-12, 316-24. |
| TAINE, <i>Florence and Venice</i> , pp. 111-9. | |
| SYMONDS, <i>Renaissance</i> , pp. 262-5. | |

3. Sandro Botticelli (1447-1515); History of Moses, Temptation of Christ and Punishment of Korah, in the Sistine Chapel; Madonna with angels and the Birth of Venus, in the Uffizi gallery, Florence.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 294-7.
 KUGLER, *It. Schools of Painting*, Vol. 1, pp. 229-30.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 210-1; *Mon. Art*, Vol. 2, pl. 67A, text pp. 210-1.
 HEATON, *Hist. Painting*, p. 94.
 JAMESON, *It. Painters*, pp. 104-5; *Legends of the Madonna*, pp. 111-2, 202-3, 256; *Hist. Our Lord*, Vol. 1, p. 312; Vol. 2, p. 230.
 LANZI, *Hist. Painting*, Vol. 1, pp. 35-6.
 VASARI, *Lives*, Vol. 2, pp. 230-40.
 VIARDOT, *Hist. Painters*, pp. 58-9.
 DOHME, *Early Masters*, pp. 341-55.
 OTTLEY, *Early Florentine Schools*, pl. 50.
 SYMONDS, *Renaissance*, pp. 249-55.
 JARVES, *Art Studies*, pp. 266-9.
 PHILLIMORE, *Fra Angelico*, pp. 90-5.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 173.
 KOEHLER, *Hist. Art*, pls. 201 3.

4. Luca Signorelli (1441-1523); his great fresco paintings in the Cathedral of Orvieto; Madonna alterpiece in the Academy at Florence; School of Pan, in the Museum at Berlin; Meeting of Moses and Joshua.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, 342-9.
 KUGLER, *It. Schools of Painting*, Vol. 1, pp. 247-51.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 220-1; *Mon. Art*, Vol. 2, pl. 67, text pp. 209-10.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 344, text p. 350.
 JAMESON, *It. Painters*, p. 105; *Legends of the Madonna*, pp. 131-2; *Hist. Our Lord*, Vol. 2, pp. 410-1.
 HEATON, *Hist. Painting*, pp. 105-7.
 LANZI, *Hist. Painting*, Vol. 1, pp. 98-9.
 VASARI, *Lives*, Vol. 2, pp. 347-56.
 VIARDOT, *Hist. Painters*, pp. 57-8.
 OTTLEY, *Early Florentine Schools*, pls. 52-4.
 SYMONDS, *Renaissance*, pp. 279-94.
 PHILLIMORE, *Fra Angelico*, pp. 110-4.
 PATER, *Renaissance*, pp. 54-67.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 156.
 KOEHLER, *Hist. Art*, pls. 202-4.
 WORNUM, *Epochs of Painting*, pp. 160-1.

5. Andrea Mantegna, the plastic or sculpturesque painter and the master of the Paduan School (1431-1506); Madonna della Vittoria in the Louvre; series of paintings,

the Triumph of Cæsar, now at Hampton Court; Judith with the head of Holofernes.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 1, pp. 294-9. | LANZI, <i>Hist. Painting</i> , Vol. 3, pp. 70-2; Vol. 4, pp. 6-11. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 224-9; <i>Mon. Art</i> , Vol. 2, pls. 67A, 69, text pp. 210, 212. | VASARI, <i>Lives</i> , Vol. 2, pp. 267-73. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. p. 345, text p. 351. | VIARDOT, <i>Hist. Painters</i> , pp. 66-7. |
| JAMESON, <i>It. Painters</i> , pp. 113-33; <i>Hist. Our Lord</i> , Vol. 2, pp. 168-9, 230-1, 238-9. | TYTLER, <i>Old Masters</i> , pp. 64-9. |
| KOEHLER, <i>Hist. Art</i> , pl. 205. | DOHME, <i>Early Masters</i> , pp. 373-401. |
| | SYMONDS, <i>Renaissance</i> , pp. 266-78. |
| | JARVES, <i>Art Studies</i> , pp. 311-2. |
| | D'AGINCOURT, <i>Hist. Art</i> , Vol. 3, pls. 139-40. |
| | CARR, <i>It. Masters</i> , pls. 1-2, text pp. 1-5. |

6. Giovanni Bellini, the painter of every excellence in moderate degree and the founder of the Venetian school (1422-1516); his various Pietas; Madonna with Saints and Singing Angels; Feast of the Gods.

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| KUGLER, <i>It. Schools of Painting</i> , Vol. 2, pp. 327-32. | LANZI, <i>Hist. Painting</i> , Vol. 3, pp. 50-7. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 234-9; <i>Mon. Art</i> , Vol. 2, pl. 69, text p. 212. | VASARI, <i>Lives</i> , Vol. 2, pp. 159-73. |
| JAMESON, <i>It. Painters</i> , pp. 134-40; <i>Legends of the Madonna</i> , pp. 109-10. | KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, II. p. 344, text p. 351. |
| HEATON, <i>Hist. Painting</i> , pp. 199-211. | VIARDOT, <i>Hist. Painters</i> , pp. 82-3. |
| SYMONDS, <i>Renaissance</i> , pp. 365-6. | TYTLER, <i>Old Masters</i> , pp. 54-64. |
| | D'AGINCOURT, <i>Hist. Art</i> , Vol. 3, pl. 143. |
| | WORNUM, <i>Epochs of Painting</i> , pp. 176-9. |

7. Filippino Lippi (1459-1504); his fresco paintings in the Brancacci chapel; Triumph of St. Thomas over the Heretics, in the church of Santa Marie sopra Minerva, Florence; vision of St. Bernard, in the Badia, Florence.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 299-303.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 232-5.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 211-12; *Mon. Art*, Vol. 2, pl. 67, text p. 209.
 HEATON, *Hist. Painting*, pp. 94-6.
 LANZI, *Hist. Painting*, Vol. 1, pp. 92-4.
 VASARI, *Lives*, Vol. 2, pp. 174-84.
 VIARDOT, *Hist. Painters*, p. 60.
 DOHME, *Early Masters*, pp. 330-41.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 149.
 OTTLEY, *Early Florentine Schools*, pl. 51.
 JARVES, *Art Studies*, pp. 282-7.
 SYMONDS, *Renaissance*, pp. 247-9.
 TAINE, *Florence and Venice*, p. 127.
 WORNUM, *Epochs of Painting*, pp. 156-7.

8. Domenico Ghirlandajo, the master of "motive" who completed the development which Masaccio began (1449-1494); Calling of Peter and Andrew, in the Sistine Chapel; Birth of the Virgin; Adoration of the Magi, in the Church of the Innocents, Florence.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 315-20.
 KUGLER, *It. Schools of Painting*, Vol. 1, pp. 239-44.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 217-20; *Mon. Art*, Vol. 2, pl. 67, text pp. 209-10.
 HEATON, *Hist. Painting*, pp. 96-100.
 JAMESON, *It. Painters*, pp. 106-12; *Hist. Our Lord*, Vol. 1, pp. 263-4, 374; *Legends of the Monastic Orders*, pp. 266-7.
 LANZI, *Hist. Art*, Vol. 1, pp. 94-6.
 VASARI, *Lives*, Vol. 2, pp. 200-20.
 VIARDOT, *Hist. Painters*, p. 59.
 TYTLER, *Old Masters*, pp. 69-73.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 345.
 DOHME, *Early Masters*, pp. 356-72.
 KOEHLER, *Hist. Art*, pl. 203.
 JARVES, *Art Studies*, pp. 287-90.
 SYMONDS, *Renaissance*, pp. 258-61.
 GRIMM, *M. Angelo*, Vol. 1, pp. 83-90.
 TAINE, *Florence and Venice*, pp. 127-30.
 TYRWHITT, *Pictorial Art*, pp. 111-21.

9. Pietro Vannucci Perugino, the first great master of the Umbrian school (1446-1524); Christ's Charge to Peter, in the Sistine Chapel, series of frescoes in the Sala del Cambio, Perugia; Pieta in the Pitti Palace; Madonna Enthroned and Four Saints, at Perugia.

- WOLTMANN and WOERMANN, Hist. Painting, Vol. 2, 350-60.
 KUGLER, It. Schools of Painting, Vol. 1, pp. 269-71.
 LUEBKE, Hist. Art, Vol. 2, pp. 242-3.
 HEATON, Hist. Painting, pp. 110-6.
 LANZI, Hist. Painting, Vol. 2, pp. 29-32.
 MUNTZ, Raphael, pp. 27, 32-3.
 JAMESON, It. Painters, pp. 104-5.
 VIARDOT, Hist. Painters, p. 76.
 VASARI, Lives, Vol. 2, pp. 306-8.
 TAINÉ, Florence and Venice, pp. 9-15.
 SYMONDS, Renaissance, pp. 294-5, 297-301.
 JARVES, Art Studies, pp. 324-7.
 WORNUM, Epochs of Painting, pp. 163-6.

10. The best period of Perugino (1490-1505); the period and the occasion of his decline.

- KUGLER, It. Schools of Painting, Vol. 1, pp. 271-5.
 LUEBKE, Hist. Art, Vol. 2, pp. 243-5; Mon. Art, Vol. 2, pl. 70, text p. 213.
 JAMESON, It. Painters, pp. 147-8; Legends of the Madonna, pp. 261-2; Hist. Our Lord, Vol. 1, pp. 312-3; Vol. 2, pp. 230-1, 310-1.
 KOEHLER, Hist. Art, pl. 205.
 D'AGINCOURT, Hist. Art, Vol. 3, pl. 182.
 LANZI, Hist. Painting, Vol. 2, pp. 32-4.
 VASARI, Lives, Vol. 2, pp. 308-23.
 CARR, It. Masters, pls. 3-4, text pp. 7-8.
 VIARDOT, Hist. Painters, pp. 76-7.
 GRIMM, M. Angelo, Vol. 1, pp. 309-10.
 JARVES, Art Studies, pp. 327-33.
 SYMONDS, Renaissance, pp. 295-6, 299-300.

11. Fra Bartolommeo, or Baccio della Porta (1475-1517); Holy Family, in the Cowper collection; Marriage of St. Catherine; Madonna della Misericordia, in San Romano, Lucca; Pieta, in Pitti Palace, Florence.

- WOLTMANN and WOERMANN, Hist. Painting, Vol. 2, pp. 513-20.
 KUGLER, It. Schools of Painting, Vol. 2, pp. 390-5.
 LUEBKE, Hist. Art, Vol. 2, pp. 315-8; Mon. Art, Vol. 2, pl. 67, text pp. 325-6.
 KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 345, text pp. 354-5.
 MUNTZ, Raphael, pp. 112-13.
 VASARI, Lives, Vol. 2, pp. 445-63.
 TYLER, Old Masters, pp. 77-81.
 VIARDOT, Hist. Painters, pp. 97-8.
 OLIPHANT, Makers of Florence, pp. 347-51.
 DOHME, Early Masters, pp. 402-21.
 SCOTT, Fra Bartolommeo, pp. 1-70.
 D'AGINCOURT, Hist. Art, Vol. 3, pl. 200.
 HAMILTON, Schola Italica, pl. 6.

- HEATON, *Hist. Painting*, pp. 137-41. TAINE, *Florence and Venice*, pp. 158-9;
 LANZI, *Hist. Painting*, Vol. 1, pp. 187-93. Rome and Naples, pp. 165-6.
 JAMESON, *It. Painters*, pp. 159-69; SYMONDS, *Renaissance*, pp. 304-10.
 Legends of the Monastic Orders, p. 374. JARVES, *Art Studies*, pp. 338-48.

12. Andrea (Angeli) del Sarto (1487-1531): his Last Supper, in the convent of San Salvi; Madonna del Sacco; Dispute on the Holy Trinity; Madonna of St. Francis.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 399-403. JARVES, *Art Studies*, pp. 363-70.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 318-22; LANZI, *Hist. Painting*, Vol. 1, pp. 194-
 Mon. Art, Vol. 2, pls. 76, 79A, text pp. 202.
 226-7, 234. VASARI, *Lives*, Vol. 3, pp. 180-236.
 JAMESON, *It. Painters*, pp. 223-7; *Sacred* HEATON, *Hist. Painting*, pp. 189-93.
 Art, Vol. 1, pp. 272-3; *Hist. Our* VIARDOT, *Hist. Painters*, pp. 99-102.
 Lord, Vol. 1, pp. 164-7, 308-9; *Le-* TYTLER, *Old Masters*, pp. 81-2.
 gends of the Madonna, pp. 148-9. DOHME, *Early Masters*, pp. 422-47.
 WOLTMANN and WOERMANN, *Hist.* SCOTT, *Fra Bartolommeo*, pp. 72-114.
 Painting, Vol. 2, pp. 513-20. CARR, *It. Masters*, pl. 17, text pp. 31-2.

VII.—LEONARDO DA VINCI.

THE UNIVERSAL GENIUS.

[1452-1519 A. D.]

1. Leonardo da Vinci; outlines of his life; his genius and gifts and their comparative unfruitfulness.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 347-9.

LUEBKE, *Hist. Art*, Vol. 2, pp. 280-3.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 351-4.

JAMESON, *It. Painters*, pp. 170-7.

VASARI, *Lives*, Vol. 2, pp. 366-75.

HEATON, *Hist. Painting*, pp. 122-6.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 461-4.

TYTLER, *Old Masters*, pp. 83-7.

LACROIX, *Arts of Mid. Ages*, pp. 92-3.

SWEETSER, *Leonardo da Vinci*, pp. 7-41, 54-7, 63-75, 90-140.

JARVES, *Art Studies*, pp. 380-90.

RUSKIN, *Stones of Venice*, Vol. 2, p. 189.

SYMONDS, *Renaissance*, pp. 311-25.

PATER, *Renaissance*, pp. 105-26.

GRIMM, *M. Angelo*, Vol. 1, pp. 48-56.

WORNUM, *Epochs of Painting*, pp. 186-8.

2. Leonardo's life and works at Milan; history and analysis of his Last Supper.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 464-71.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 351-7.

LUEBKE, *Hist. Art*, Vol. 2, pp. 284-6;

Mon. Art, Vol. 2, pl. 74, text pp. 22-3.

HEATON, *Hist. Painting*, pp. 126-31.

SWEETSER, *Leonardo da Vinci*, pp. 42-53.

TYTLER, *Old Masters*, pp. 87-8, 92-4.

D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 175-6.

KOEHLER, *Hist. Art*, pl. 207.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Il. p. 348, text pp. 354.
 JAMESON, *It. Painters*, pp. 178-81; *Hist. Our Lord*, Vol. 2, pp. 21-3.
 LANZI, *Hist. Painting*, Vol. 4, pp. 244-7.
 VASARI, *Lives*, Vol. 2, pp. 376-82.
 VIARDOT, *Hist. Painting*, pp. 92-4.

GRIMM, *M. Angelo*, Vol. 1, pp. 239-42.
 BLANC, *Grammar of Painting*, pp. 80-3.
 JARVES, *Art Studies*, pp. 391-9.
 TAINÉ, *Florence and Venice*, pp. 350-3.
 SYMONDS, *Renaissance*, pp. 325-7.
 PATER, *Renaissance*, pp. 128-32.
 WORNUM, *Epochs of Painting*, pp. 189-90.

3. A full and critical history of the treatment of the subject of the Last Supper in painting, especially by Giotto, Angelico, Signorelli, Ghirlandajo, Raphael, Andrea del Sarto and Titian.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 284-5; Vol. 2, refer by the index.

JAMESON, *Hist. Our Lord*, Vol. 2, pp. 18-21; *Sacred Art*, Vol. 1, pp. 261-77.

4. Leonardo's life and works at Florence; Battle of the Standard; Mona Lisa; St. Anna and the Virgin.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 471-3.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 349-51, 357-61.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 278-90; *Mon. Art*, Vol. 2, pl. 74, text p. 223.
 HEATON, *Hist. Painting*, pp. 131-4.
 JAMESON, *It. Painters*, pp. 181-9.
 VIARDOT, *Hist. Painters*, pp. 89-91.
 SWEETSER, *Leon. da Vinci*, pp. 55-9, 62-5.
 WORNUM, *Ep. of Painting*, pp. 190-3.

TYTLER, *Old Masters*, pp. 89-90.
 MUNTZ, *Raphael*, pp. 107-8.
 LANZI, *Hist. Painting*, Vol. 4, p. 224.
 VASARI, *Lives*, Vol. 2, pp. 382-7.
 WILSON, *M. Angelo*, pp. 69-71.
 GRIMM, *M. Angelo*, Vol. 1, pp. 243-5, 289-91.
 HAMILTON, *Schola Italica*, pl. 5.
 TAINÉ, *Florence and Venice*, pp. 155-6.
 PATER, *Renaissance*, pp. 132-9.
 JARVES, *Art Studies*, pp. 399-401.

5. Other works showing the great versatility of this master.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 474-5.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 359-60.
 VIARDOT, *Hist. Painters*, pp. 89-92.

HEATON, *Hist. Painting*, pp. 30-1.
 VASARI, *Lives*, Vol. 2, pp. 173, 383, 387.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 174-5.
 CARR, *It. Painting*, pls. 9-11, text pp. 15-7.

VIII.—MICHAEL ANGELO AS A PAINTER.

[1475-1564 A. D.]

1. General outline of Michael Angelo's life, as to places of residence, journeys, patrons and greatest works—the whole in chronological order.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 487-8.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 370-4.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 301-2, 311-5.
 HEATON, *Hist. Painting*, pp. 169-75.
 JAMESON, *It. Painters*, pp. 191-203, 207-10, 214-22.
 LANZI, *Hist. Painting*, Vol. 1, pp. 162-7; 176 8.
 VASARI, *Lives*, Vol. 5, pp. 227-44, 246-54, 267-80, 291-370.
 VIARDOT, *Hist. Painters*, pp. 105-6.
 BLACK, *M. Angelo*, pp. 147-218.
 WILSON, *M. Angelo*.
 GRIMM, *M. Angelo*.
 CARR, *It. Masters*, pp. 21-2.

SWEETSER, *M. Angelo*.
 ROSCOE, *Lorenzo De Medici*, pp. 78, 313-9.
 CLEMENT, *M. Angelo*.
 JARVES, *Art Studies*, pp. 412-28.
 TAINE, *Rome and Naples*, pp. 186-9; *Florence and Venice*, pp. 147-9; *Ideal in Art*, pp. 21-4.
 SYMONDS, *Renaissance*, pp. 342-4, 384-95, 397-402, 413-23, 428-36, 512-28.
 PATER, *Renaissance*, pp. 78-104.
 REYNOLDS, *Discourses on Art*, Vol. 1, pp. 370-4; Vol. 2, pp. 306-19, 348-50.
 OLIPHANT, *Makers of Florence*, pp. 352-62, 364-84, 386-9.
 TYTLER, *Old Masters*, pp. 96-102, 104-5, 107-11.

2. Michael Angelo's first great cartoon—Soldiers Bathing in the Arno.

- MUNTZ, Raphael, Eng. ed. pp. 107-8.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 374-5.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 302-4;
Mon. Art, Vol. 2, pl. 77, text p. 229.
 JAMESON, *It. Painters*, pp. 198-9.
 LANZI, *Hist. Painting*, Vol. 1, pp. 167-9.
 VASARI, *Lives*, Vol. 5, pp. 244-6.
 HEATON, *Hist. Painting*, pp. 175-6.
 VIARDOT, *Hist. Painters*, pp. 106, 109-12.
 SWEETSER, *M. Angelo*, pp. 31-3.
 CLEMENT, *M. Angelo*, pp. 23-6.
 GRIMM, *M. Angelo*, Vol. 1, pp. 287-90, 426-9.
 WILSON, *M. Angelo*, pp. 68, 71, 87-90.
 BLACK, *M. Angelo*, pl. 16, pp. 20-1, 56-7.
 BOHN, *Angelo's Works*, pl. 29, text p. 7.
 JARVES, *Art Studies*, pp. 431-2.
 SYMONDS, *Renaissance*, pp. 395-7.
 OLIPHANT, *Makers of Florence*, p. 363.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, p. 489.

3. The ceiling of the Sistine Chapel; architectural analysis; subjects and description of the four wide and the five narrow frescoes; the twelve triangular pendentive and the corner frescoes; the artistic unity of the whole.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 490-4.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 375-81, 387-9.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 304-8;
Mon. Art, Vol. 2, pl. 77, text pp. 227-8.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 349, text pp. 355, 358.
 JAMESON, *It. Painters*, pp. 203-7; *Hist. Our Lord*, Vol. 1, pp. 83-4, 93, 103-5, 128-9, 252-6.
 LANZI, *Hist. Painting*, Vol. 1, pp. 169-71.
 VASARI, *Lives*, Vol. 5, pp. 254-67.
 VIARDOT, *Hist. Painters*, pp. 106-8.
 WILSON, *M. Angelo*, pls. 9-10, text pp. 117-90.
 BLACK, *M. Angelo*, pls. 10-3, pp. 32-46, 198-200.
 HEATON, *Hist. Painting*, pp. 177-9.
 TYTLER, *Old Masters*, pp. 33-4.
 HARE, *Walks in Rome*, pp. 541-4.
 GRIMM, *M. Angelo*, Vol. 1, pp. 315-48, 374-8.
 SWEETSER, *M. Angelo*, pp. 48-58.
 CLEMENT, *M. Angelo*, pp. 38-44.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 200, 203.
 HAMILTON, *Schola Italica*, pls. 1-4.
 OTTLEY, *Florentine Schools*, pl. 55.
 KOEHLER, *Hist. Art*, pl. 208.
 JARVES, *Art Thoughts*, pp. 90-3.
 TAINE, *Rome and Naples*, pp. 189-94, 344.
 SYMONDS, *Renaissance*, pp. 344-6, 404-12.
 BLANC, *Grammar of Painting*, pp. 77-80.
 OLIPHANT, *Makers of Florence*, pp. 370-1.

4. The Sistine fresco of The Last Judgment; its composition compared with that of other frescoes of the same subject.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 495-6.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 382-5.

LUEBKE, *Hist. Art*, Vol. 2, pp. 308-11; *Mon. Art*, Vol. 2, pl. 77, text pp. 288-9.

WILSON, *M. Angelo*, pl. 16, pp. 405-35.

LANZI, *Hist. Painting*, Vol. 1, pp. 171-5.

VASARI, *Lives*, Vol. 5, pp. 280-2, 285-90.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 359.

VIARDOT, *Hist. Painters*, pp. 108-9.

HEATON, *Hist. Painting*, pp. 182-4.

HARE, *Walks in Rome*, pp. 545-9.

EATON, *Rome, 19th Cent.*, Vol. 2, pp. 39-43.

GRIMM, *M. Angelo*, Vol. 2, pp. 200-22.

CLEMENT, *M. Angelo*, pp. 62-7.

JAMESON, *It. Painters*, pp. 210-4;

Hist. Our Lord, Vol. 2, pp. 392-416.

BLACK, *M. Angelo*, pl. 14, pp. 84-100.

BOHN, *M. Angelo's Works*, pl. 26, text p-5.

D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 180.

SWEETSER, *M. Angelo*, pp. 98-104.

KOEHLER, *Hist. Art*, pl. 208.

JARVES, *Art Studies*, pp. 429-31, *Art Hints*, pp. 250-1.

RUSKIN, *Mod. Painters*, Vol. 2, pp. 178-85.

TAINE, *Rome and Naples*, pp. 170, 194-5.

SYMONDS, *Renaissance*, pp. 423-8.

OLIPHANT, *Makers of Florence*, pp. 384-6.

IX.—RAPHAEL SANZIO.

THE COMMON CULMINATION OF SPIRITUAL ELEVATION AND NATURAL BEAUTY.

[1483-1520 A. D.]

1. Raphael's early conditions—home, parents, neighborhood and master.

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| CROWE and CAVALCASELLE, Raphael,
Vol. 1, pp. 5-30. | PASSAVANT, Raphael, pp. 9-34. |
| KUGLER, <i>It. Schools of Painting</i> , Vol. 6,
pp. 406-9. | SWEETSER, Raphael, pp. 7-16. |
| LUEBKE, <i>Hist. Art</i> , Vol. 2, pp. 323-5. | TYTLER, <i>Old Masters</i> , pp. 125-7. |
| JAMESON, <i>It. Painters</i> , pp. 228-32. | D'ANVERS, Raphael, pp. 1-5. |
| LANZI, <i>Hist. Painting</i> , Vol. 2, pp. 51-3. | JARVES, <i>Art Studies</i> , pp. 321, 439-42. |
| VASARI, <i>Lives</i> , Vol. 3, pp. 1-4. | TAINE, <i>Florence and Venice</i> , p. 15. |
| KNIGHT, <i>Pict. Gal. Arts</i> , Vol. 2, text p.
355. | SYMONDS, <i>Renaissance</i> , pp. 302-3. |
| VIARDOT, <i>Hist. Painters</i> , pp. 113-4. | MUNTZ, Raphael, pp. 12-18. |
| | WOLTMANN and WOERMANN, <i>Hist.</i>
<i>Painting</i> , Vol. 2, pp. 525-6. |

2. Raphael's Umbrian life and earliest independent works; Infant Jesus and St. John; the Crucifixion; Coronation of the Virgin, at the Vatican; the Espousals of the Virgin, now at Milan.

- WOLTMANN and WOERMANN, Hist. Painting, Vol. 2, 526-9.
 CROWE and CAVALCASELLE, Raphael, pp. 26-128.
 KUGLER, It. Schools of Painting, Vol. 2, pp. 409-15.
 LUEBKE, Hist. Art, Vol. 2, pp. 326-7.
 LANZI, Hist. Painting, Vol. 2, pp. 53-60.
 VASARI, Lives, Vol. 3, pp. 4-6.
 HEATON, Hist. Painting, pp. 142-6.
 PERKINS, Raphael and Michael Angelo, pp. 55-64.
 MUNTZ, Raphael, pp. 50-8, 68-71.
 D'ANVERS, Raphael, pp. 6-9.
 KOEHLER, Hist. Art. pl. 209.
 PASSAVANT, Raphael, pp. 35-49.
 JARVES, Art Studies, pp. 442-3.
 JAMESON, It. Painters, pp. 233-4; Legends of the Madonna, pp. 24-5, 160-1.
 SWEETSER, Raphael, pp. 16-24.

3. Raphael's Florentine life and modifications of style: the distinct style of his Florentine Madonnas, viz: Cardellino, Granduca, Casa Tempi, Terranuova, the Meadow, Casa Carrigiani, with the Lamb, with the Pink and the Holy Family under the Palm.

His first grand composition showing great study and independence, the Entombment.

- CROWE and CAVALCASELLE, Raphael, pp. 244-64, 299-322.
 KUGLER, It. Schools of Painting, Vol. 2, pp. 415-23.
 LUEBKE, Hist. Art, Vol. 2, pp. 327-30.
 JAMESON, It. Painters, pp. 234-5.
 LANZI, Hist. Painting, Vol. 2, pp. 60-4.
 VASARI, Lives, Vol. 3, pp. 6-13.
 HEATON, Hist. Painting, pp. 146-9.
 VIARDOT, Hist. Painters, pp. 114-15.
 TYTLER, Old Masters, pp. 128-9.
 PERKINS, Raphael and Michael Angelo, pp. 64, 72-9, 151-3, 191-6.
 MUNTZ, Raphael, pp. 95, 101-200.
 WOLTMANN and WOERMANN, Hist. Painting, Vol. 2, pp. 529-35.
 GRIMM, M. Angelo, Vol. 1, pp. 259-61.
 PASSAVANT, Raphael, pp. 49-80.
 SWEETSER, Raphael, pp. 25-40.
 D'ANVERS, Raphael, pp. 70-22.
 OLIPHANT, Makers of Florence, pp. 344-6.
 WALKER, Raphael's Madonnas, pl. 5, pp. 45-6.
 JARVES, Art Studies, pp. 443-5.
 HARE, It. Cities, Vol. 3, pp. 176-9.

4. Raphael's Roman life and his relations with other masters and prominent men.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 325-6.
 JAMESON, *It. Painters*, pp. 235-6, 274-7.
 LANZI, *Hist. Painting*, Vol. 2, pp. 64-8, 87-103.
 VASARI, *Lives*, Vol. 3, pp. 53-64.
 HEATON, *Hist. Painting*, pp. 149-50, 153-6.
 REYNOLDS, *Discourses on Art*, Vol. 2, pp. 48-54.
 MUNTZ, *Raphael*, pp. 201-38.
 SWEETSER, *Raphael*, pp. 41-6, 56-8, 66-72, 135-44.
 D'ANVERS, *Raphael*, pp. 50-3.
 TYTLER, *Old Masters*, pp. 133-5.
 JARVES, *Art Studies*, pp. 444-60.
 TAINÉ, *Rome and Naples*, pp. 150-1.
 SYMONDS, *Renaissance*, pp. 312, 327-39.
 PERKINS, *Raphael and Michael Angelo*, pp. 93-4, 108-13, 133-4, 158-9, 187-9.

5. Raphael's Madonnas compared with those of other masters; especially the Madonnas di San Sisto, del Baldacchino, della Sedia, di Foligno and Belle Jardinere; Holy Family with St. Elizabeth.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 450-60.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 342-6; *Mon. Art*, Vol. 2, pl. 78, text pp. 229-32.
 JAMESON, *It. Painters*, pp. 269-70, 277-8; *Legends of the Madonna*, pp. 35, 39, 75, 113-5, 117-8, 123-4, 257-8.
 LANZI, *Hist. Painting*, Vol. 2, pp. 94-6.
 VASARI, *Lives*, Vol. 3, pp. 25-6, 32.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Il. p. 360.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 184-5.
 CARR, *It. Masters*, pl. 6, pp. 10-12.
 VIARDOT, *Hist. Painters*, pp. 115-6, 121-2.
 MUNTZ, *Raphael*, pp. 152-5, 144-6, 300-9.
 HEATON, *Hist. Painting*, pp. 162-8.
 PASSAVANT, *Raphael*, pls. 5; 12-14, 17, 20, text pp. 188-90, 279-80, 293-5, 304-5.
 TYTLER, *Old Masters*, pp. 148-52.
 SWEETSER, *Raphael*, pp. 54-6, 62-3, 109-15, 119-22.
 WALKER, *Raphael's Madonna's*, pp. 39-42, 51-3, 63-7, 79-80, 97-101, pls. 4, 6, 8, 9, 12.
 D'ANVERS, *Raphael*, pp. 20, 39, 82-3, 88-90.
 JARVES, *Art Studies*, p. 461; *Art Hints*, pp. 355-6.
 TAINÉ, *Florence and Venice*, pp. 154-5.
 BLANC, *Grammar of Painting*, pp. 113-6.

6. The frescoes of the three stanza or state chambers, severally named Segnatura, Heliodoro and

Incendio: the Dispute of the Sacrament; the School of Athens; Parnassus; the Expulsion of Heliodorus; Incendio del Borgo.

- CROWE and CAVALCASELLE, Raphael, Vol. 2, pp. 14-16.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 424-37.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 330-6; *Mon. Art*, Vol. 2, pl. 79, text pp. 232-3.
 JAMESON, *It. Painters*, pp. 236-44; *Hist. Our Lord*, Vol. 2, pp. 358-9.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 352, text pp. 358-9.
 LANZI, *Hist. Painting*, Vol. 2, pp. 69-82.
 PASSAVANT, Raphael, pls. 7-10, pp. 84-105, 116-24, 221 7, 235-8, 242-5.
 SWEETSER, Raphael, pp. 46-50, 63-5, 73-5, 92-5.
 D'ANVERS, Raphael, pp. 25-37, 43-9, 64-5.
 KOEHLER, *Hist. Art*, pls. 210-1.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pls. 186-94.
 JARVES, *Art Studies*, pp. 464-5; *Art Hints*, pp. 360-3.
 MUNTZ, Raphael, pp. 244-98, 340-6.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 537-40, 544.
 VASARI, *Lives*, Vol. 3, pp. 13-24, 26-32, 40-4.
 VIARDOT, *Hist. Painters*, pp. 117-9.
 HEATON, *Hist. Painting*, pp. 150-3, 156-7.
 RUSKIN, *Lect. Arch.*, pp. 168-70.
 PERKINS, Raphael and Michael Angelo, pp. 113-31, 135-9, 153-8, 173-7.
 TAINE, *Rome and Naples*, pp. 141-2, 144-6, 156-8.
 SYMONDS, *Renaissance*, pp. 334-5.
 HARE, *Walks in Rome*, pp. 581-6.

7. Raphael's series of fresco paintings of Bible History in the Loggie of the Vatican. The "Hours" in Sala Borgia.

- KUGLER, *It. Schools of Painting*, Vol. 2, pp. 439-42.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 339-40.
 JAMESON, *It. Painters*, pp. 245-6; *Hist. Our Lord*, Vol. 1, pp. 113-5, 172-8, 152-3, 163-5.
 VASARI, *Lives*, Vol. 3, pp. 45-6.
 PERKINS, Raphael and Michael Angelo, pp. 184-7.
 MUNTZ, Raphael, pp. 346-61.
 VIARDOT, *Hist. Painters*, p. 116.
 HEATON, *Hist. Painting*, pp. 157-8.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 54, 424-30, 501-30.
 HARE, *Walks in Rome*, pp. 579-81.
 PASSAVANT, Raphael, pp. 164-6, 245-55.
 SWEETSER, Raphael, pp. 87-92.
 D'ANVERS, Raphael, pp. 66-70.
 CROWE and CAVALCASELLE, Raphael, Vol. 2, pp. 13, 548-50.
 TAINE, *Rome and Naples*, pp. 141, 156.
 TYTLER, *Old Masters*, pp. 130-3.
 WORNUM, *Epochs of Painting*, pp. 210-30.

8. The cartoons for the Sistine tapestries; methods of transferring the designs from the cartoons to the tapestries; history of this series of cartoons and description of the several designs.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 442-8, 472-4.

LUEBKE, *Hist. Art*, Vol. 2, pp. 336-9; *Mon. Art*, Vol. 2, pl. 79, text p. 233.

JAMESON, *It. Painters*, pp. 246-67; *Hist. Our Lord*, Vol. 1, pp. 372-3, Vol. 2, pp. 311-2.

LANZI, *Hist. Painting*, Vol. 2, pp. 82-3.

TYTLER, *Old Masters*, pp. 130-3, 152-6.

PERKINS, Raphael and Michael Angelo, pp. 180-4.

MUNTZ, Raphael, pp. 369-94.

WORNUM, *Epochs of Painting*, pp. 209-19.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, 547, 273-314.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. pp. 353, 356-7, text pp. 359, 362-3.

HEATON, *Hist. Painting*, pp. 153-60.

PASSAVANT, Raphael, pl. 16, pp. 166-74, 256-67.

SWEETSER, Raphael, pp. 95-101.

D'ANVERS, Raphael, pp. 71-5.

BLANC, *Grammar of Painting*, pp. 21, 86-9.

VASARI, *Lives*, Vol. 3, pp. 49-50.

9. The Transfiguration; portraits of Julius II, Lorenzo de Medici and Leo X; the design of the battle of Constantine and other important works of his later years.

CROWE and CAVALCASELLE, Raphael, Vol. 2, pp. 487-501.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 462-71.

LUEBKE, *Hist. Art*, Vol. 2, pp. 347-50.

JAMESON, *It. Painters*, pp. 272-3, 278-9; *Hist. Our Lord*, Vol. 1, pp. 342-6.

LANZI, *Hist. Painting*, Vol. 2, pp. 85-7.

VASARI, *Lives*, Vol. 3, pp. 57-8, 61.

PERKINS, Raphael and Michael Angelo, pp. 143, 189-91.

MUNTZ, Raphael, pp. 310-40, 206-13.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 552-57, 101-3, 409-12, 454-5.

VIARDOT, *Hist. Painters*, pp. 119, 121.

GRIMM, M. Angelo, Vol. 1, p. 434; Vol. 2, pp. 196-7.

PASSAVANT, Raphael, pls. 10-11, 18-9, pp. 195-7, 274-9, 282, 286.

SWEETSER, Raphael, pp. 129-30, 132-5, 138-9.

D'ANVERS, Raphael, pp. 50-3, 80-7, 92-8.

HEATON, *Hist. Painting*, pp. 160-1, 168.

X.—CORREGGIO [ANTONIO ALLEGRI].

THE GREATEST MASTER OF CHIAROSCURO.

[1494-1534 A. D.]

1. Incidents of Correggio's life and his relations to other masters.

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| <p>WOLTMANN and WOERMANN, <i>Hist. Painting</i>, Vol. 2, pp. 584-5.</p> <p>KUGLER, <i>It. Schools of Painting</i>, Vol. 2, pp. 497-9.</p> <p>LUEBKE, <i>Hist. Art</i>, Vol. 2, pp. 354-5; <i>Mon. Art</i>, Vol. 2, pl. 75, text p. 224.</p> <p>KNIGHT, <i>Pict. Gal. Arts</i>, Vol. 2, text pp. 366-7.</p> <p>JAMESON, <i>It. Painters</i>, pp. 290-2, 295-8.</p> <p>LANZI, <i>Hist. Painting</i>, Vol. 4, pp. 79-85, 87-91, 101-12.</p> <p>VASARI, <i>Lives</i>, Vol. 2, pp. 402-4, 409-12.</p> <p>WORNUM, <i>Epochs of Painting</i>, pp. 239-44.</p> | <p>SCOTT, <i>It. Painters</i>, pp. 49-51.</p> <p>HEATON, <i>Hist. Painting</i>, pp. 241-3; Correggio, pp. 1-88, 114-9, 251-4.</p> <p>HARE, <i>It. Cities</i>, Vol. 2, pp. 210-1.</p> <p>GRIMM, <i>M. Angelo</i>, Vol. 2, pp. 198-222.</p> <p>VIARDOT, <i>Hist. Painters</i>, p. 153.</p> <p>TYTLER, <i>Old Masters</i>, pp. 185-6, 187-92.</p> <p>HALL, <i>Gems of European Art</i>, Vol. 1, pp. 35-6.</p> <p>SYMONDS, <i>Renaissance</i>, pp. 312-3, 339-42, 495-6.</p> |
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2. Correggio's great dome frescoes; the Ascension of Christ in the Church of San Giovanni and the Assumption of the Virgin in the cathedral of Parma.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 588-9.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 500-2.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 356-8; *Mon. Art*, Vol. 2, pl. 75, text p. 224.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 366.
 LANZI, *Hist. Painting*, Vol. 4, pp. 97-101.
 VASARI, *Lives*, Vol. 2, pp. 404-6.
 HARE, *It. Cities*, Vol. 2, pp. 212-6.
 VIARDOT, *Hist. Painters*, pp. 153-4.
 JAMESON, *It. Painters*, pp. 292-5; *Hist. Our Lord*, Vol. 2, pp. 312-3; *Legends of the Madonna*, pp. 324-5.
 HEATON, *Hist. Painting*, pp. 244-5; *Correggio*, pp. 143-78, 275-6.
 SCOTT, *It. Painters*, pp. 52-3.
 GRIMM, *M. Angelo*, Vol. 3, pp. 204-6.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 203.
 JARVES, *Art Studies*, pp. 470-1.
 TOSCHI, *Engravings from Correggio*, pls. 14-24.

3. Correggio's Madonnas and altar pieces: general criticism; Adoration of the Shepherds or "The Night"; St. Jerome or "The Day"; St. Sebastian; Madonna Enthroned; Madonna della Scodella; the fresco, Madonna della Scala.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, p. 591.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 499-500, 502-4.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 356, 358-60; *Mon. Art*, Vol. 2, pl. 75, text pp. 224-5.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 365, text pp. 366-7.
 TYTLER, *Old Masters*, pp. 192-3.
 HARE, *It. Cities*, Vol. 2, pp. 220, 222.
 JAMESON, *It. Painters*, pp. 292, 301; *Legends of the Madonna*, pp. 100-1, 126-7, 252-3, 263-4.
 LANZI, *Hist. Painting*, Vol. 4, pp. 85-7, 91-4.
 VIARDOT, *Hist. Painters*, pp. 154-7.
 VASARI, *Lives*, Vol. 2, pp. 406, 408-9.
 HEATON, *Correggio*, pp. 89-95, 123-32, 179-203, 276-86.
 TOSCHI, *Engravings from Correggio*, pl. 5.

4. Correggio's mythological paintings; Diana Returning from the Chase and the Arbor pictures in the

Convent San Paola at Parma; Jupiter and Io; Leda and the Swan; Venus teaching Cupid, etc.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 586-93.

KUGLER, *It. Schools of Painting*, Vol. 1, pp. 500, 505-6.

LUEBKE, *Hist. Art*, Vol. 2, pp. 350, 360-2; *Mon. Art*, Vol. 2, pl. 75, text p. 225.

JAMESON, *It. Painters*, pp. 298-9, 301.

HARE, *It. Cities*, Vol. 2, p. 224.

LANZI, *Hist. Painting*, Vol. 4, pp. 96-7.

VASARI, *Lives*, Vol. 2, p. 407.

D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 202.

GRIMM, *M. Angelo*, Vol. 2, pp. 202-3.

VIARDOT, *Hist. Painters*, pp. 154-5.

HEATON, *Correggio*, pp. 103-13, 121, 220-37, 288-94; *Hist. Painting*, pp. 245-6.

TOSCHI, *Engravings from Correggio*, pls. 6-13.

TAINE, *Ideal in Art*, pp. 21-4.

5. Other important paintings by Correggio; *Ecce Homo*; the Reading Magdalene; Marriage of St. Catherine, etc.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 504-6.

LUEBKE, *Hist. Art*, Vol. 2, pp. 359.

JAMESON, *It. Painters*, pp. 299-301; *Legends of the Madonna*, p. 284.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, ll. p. 365, text p. 367.

LANZI, *Hist. Painting*, Vol. 4, pp. 95-6.

KOEHLER, *Hist. Art*, pl. 214.

HEATON, *Hist. Painting*, pp. 245; *Correggio*, pp. 95-100, 21-3, 133-8, 286-8, 294-300.

VIARDOT, *Hist. Painters*, pp. 154-6.

GRIMM, *M. Angelo*, Vol. 2, pp. 200-1.

HAMILTON, *Schola Italica*, pls. 17-8.

SCOTT, *It. Painters*, pl. 13.

HALL, *Gems of European Art*, Vol. 2, pls. 14-6, text pp. 41-2.

XI.—THE VENETIAN SCHOOL.

THE GREAT COLORISTS AND MODERN REALISTS.

[1450-1600 A. D.]

1. Giorgione [Giorgio Barbarelli di Castelfranco] (1477-1511); the first great master of color in landscape; Palma Vecchio [Giacomo Vecchio] (1480-1528).

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 604-7.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 508-12.

LUEBKE, *Hist. Art*, Vol. 2, pp. 362-6; *Mon. Art*, Vol. 2, pl. 80, text p. 237.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 365, text p. 367.

JAMESON, *It. Painters*, pp. 310-8; *Hist. Our Lord*, Vol. 1, pp. 153, 176; *Sacred Art*, Vol. 1, pp. 152-3.

LANZI, *Hist. Painting*, Vol. 3, pp. 99-103.

VASARI, *Lives*, Vol. 2, pp. 394-402.

VIARDOT, *Hist. Painters*, pp. 86-7.

HEATON, *Hist. Painting*, pp. 212-7.

TYTLER, *Old Masters*, pp. 181-5.

HARE, *It. Cities*, Vol. 2, pp. 53-5.

D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 162.

HAMILTON, *Schola Italica*, pl. 20.

KOEHLER, *Hist. Art*, pl. 206.

GRIMM, *M. Angelo*, Vol. 2, pp. 73-4.

RUSKIN, *Modern Painters*, Vol. 5, pl. 79, pp. 301-3, 306-7, 353-5.

SYMONDS, *Renaissance*, pp. 366-9.

WORNUM, *Epochs of Painting*, pp. 248-9.

2. Titian [Tiziano Vecelli da Cadore] (1477-1576); the universal painter in whom the Venetian school culminated: facts of his life and grade of his character; peculiarities of his style.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 613-15.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 530-4.
 LUEBKE, *Hist. Art*, Vol. 2, p. 367.
 JAMESON, *It. Painters*, pp. 319-33.
 LANZI, *Hist. Painting*, Vol. 3, pp. 135-46, 148-50.
 VASARI, *Lives*, Vol. 5, pp. 382-5, 390-1, 393-5.
 VIARDOT, *Hist. Painters*, pp. 134-5.
 HEATON, *Hist. Painting*, pp. 220-2, 225-7.
 SWEETSER, Titian.
 TYTLER, *Old Masters*, pp. 157-8.
 JARVES, *Art Hints*, pp. 368-9; *Art Studies*, pp. 313-4.
 TAINE, *Florence and Venice*, pp. 301-3.
 HEATH, Titian; *Gt. Artist Series*.
 HALL, *Gems of European Art*, Vol. 1, pp. 107-10.
 CARR, *It. Masters*, pl. 15, text pp. 25-7.
 CROWE and CAVALCASALLE; Titian, Vol. 1, pp. 25-57, 203, 219, 285-6; Vol. 2, 411-16.
 WORNUM, *Epochs of Painting*, pp. 250-4.

3. General comparison of Titian's religious pictures as such, with those of Raphael; Assumption of the Virgin; Death of St. Peter Martyr; Presentation of the Virgin; Christ and the Tribute Money; Magdalene; Madonna and St. Sebastian; Madonna of the Pesaro Family; Last Supper.

- CROWE and CAVALCASELLE, Titian, Vol. 1, pp. 210-18; 116-21; 350; 237-9; 306-10; Vol. 2, 31-6, 346-9.
 KUGLER, *It. Schools of Painting*, Vol. 2, pp. 534-7.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 367-72; *Mon. Art*, Vol. 2, pl. 80, text pp. 236-7.
 JAMESON, *It. Painters*, pp. 322-3, 329.
 HARE, *It. Cities*, Vol. 2, pp. 38-9; *Walks in Rome*, pp. 593-4.
 LANZI, *Hist. Painting*, Vol. 3, pp. 137, 150-1.
 VASARI, *Lives*, Vol. 5, pp. 385, 387, 389-90, 392-4, 398-9.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 203.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. pp. 364-5, text p. 367.
 GRIMM, *M. Angelo*, Vol. 1, pp. 73-5.
 CARR, *It. Masters*, pl. 14, text pp. 23-5.
 VIARDOT, *Hist. Painters*, pp. 135-7, 138, 140-2.
 HEATON, *Hist. Painting*, p. 224.
 TYTLER, *Old Masters*, pp. 164-8.
 SCOTT, *It. Painters*, pl. 10.
 SWEETSER, Titian, pp. 37-9, 54, 60-2, 67-8, 96-8, 106, 117-8, 136-8.
 JARVES, *Art Hints*, pp. 373-6.
 RUSKIN, *Mod. Painters*, Vol. 5, pp. 240-3.
 TAINE, *Florence and Venice*, pp. 303-6, 308-9.
 SYMONDS, *Renaissance*, pp. 379-83.
 HEATH, Titian, *Gt. Artist Series*, pp. 14-5, 21-3, 26, 30-2, 38-40, 41-2, 70-1, 74-5, 80-1.
 KOEHLER, *Hist. Art*, pls. 213-4.

4. Titian's treatment of mythological and allegorical subjects; his pictures of Venus and Cupid; Bacchus and Ariadne.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 615-19.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 537-9.

LUEBKE, *Hist. Art*, Vol. 2, pp. 372-5.
Mon. Art, Vol. 2, pl. 80, text p. 236.

JAMESON, *It. Painters*, pp. 321-2.

LANZI, *Hist. Painting*, Vol. 3, p. 141.

VASARI, *Lives*, Vol. 5, pp. 386-7, 394.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 365.

VIARDOT, *Hist. Painters*, pp. 137, 141.

TYTLER, *Old Masters*, pp. 164-5.

HEATON, *Hist. Painting*, pp. 222-4, 225.
SWEETSER, *Titian*, pp. 47-9, 105-6, 119, 128, 132-3.

JARVES, *Art Hints*, p. 371.

RUSKIN, *Mod. Painters*, Vol. 5, pp. 228-9, 242.

TAINE, *Rome and Naples*, pp. 63-4, 167-8; *Florence and Venice*, pp. 141-2, 306-7.

HEATH, *Titian*, pp. 29, 33-4, 59, 72.

KOEHLER, *Hist. Art*, pl. 214.

CROWE and CAVALCASELLE, *Titian*, Vol. 1, 59-65.

5. Titian's place among the great portrait painters.

WOLTMANN and WOERMANN *Hist. Painting*, Vol. 2, pp. 20, 621, 623.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 539-41.

LUEBKE, *Hist. Art*, Vol. 2, pp. 375-6.

JAMESON, *It. Painters*, pp. 320, 323-6, 334-5, 338.

LANZI, *Hist. Painting*, Vol. 3, pp. 146-8.

VASARI, *Lives*, Vol. 5, pp. 389, 390, 391-2, 393, 395-7, 399-402.

D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 143.

HEATON, *Hist. Painting*, pp. 225, 227-8.

SCOTT, *It. Painters*, pl. 2.

TYTLER, *Old Masters*, pp. 165-7.

SWEETSER, *Titian*, pp. 36, 44-6, 70-3, 76, 91-2, 95-6, 108-9, 114-5.

JARVES, *Art Hints*, p. 359.

TAINE, *Florence and Venice*, pp. 156-8.

HEATH, *Titian*, pp. 37, 61, 72-3.

VIARDOT, *Hist. Painters*, pp. 137-40.

CROWE and CAVALCASELLE, *Titian*, Vol. 1, pp. 76-9; Vol. 2, pp. 103-9, 124-6, 136-41, 177-8, 204-11.

6. Tintoretto [Jacopo Robusti] (1512-1594); the greatest master in the shadow of Titian; the circumstances and character of the man.

KUGLER, *It. Schools of Painting*, Vol. 2, p. 547.

LUEBKE, *Hist. Art*, Vol. 2, pp. 380-2.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 370.

JAMESON, *It. Painters*, pp. 343-5.

VIARDOT, *Hist. Painters*, p. 148.

LANZI, *Hist. Painting*, Vol. 3, pp. 178-8.

HEATON, *Hist. Painting*, pp. 232-3.

HARE, *It. Cities*, Vol. 2, p. 120.

OSLER, *Tintoretto*, *Gt. Artists Series*, pp. 15-23, 31-43.

TAINÉ, *Florence and Venice*, pp. 312-3.

TYTLER, *Old Masters*, pp. 194-6.

CLEMENT, *Hist. Painting*, pp. 130-1.

RUSKIN, *Modern Painters*.

WORNUM, *Epochs of Painting*, pp. 259-61.

7. Tintoretto's religious pictures: the Crucifixion; Miracle of St. Mark; Presentation of the Virgin; Marriage at Cana; Entombment of Christ; Bethrothal of St. Catherine.

KUGLER, *It. Schools of Painting*, Vol. 2, p. 549.

LUEBKE, *Hist. Art*, Vol. 2, p. 382; *Mon. Art*, pl. 88, text p. 257.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 370.

JAMESON, *It. Painters*, p. 345; *Sacred Art*, p. 153.

VIARDOT, *Hist. Painters*, p. 149.

LANZI, *Hist. Painting*, Vol. 3, pp. 189-90.

HEATON, *Hist. Painting*, pp. 233-4.

OSLER, *Tintoretto*, pp. 23-7, 29-30, 35, 45-6, 48, 59, 68.

TYTLER, *Old Masters*, pp. 196, 202-3.

KOEHLER, *Hist. Art*, pl. 214.

TAINÉ, *Florence and Venice*, pp. 314-6, 319, 324-5.

HARE, *It. Cities*, Vol. 2, pp. 121-5.

RUSKIN, *Stones of Venice*, Vol. 3, pp. 299-301, 304-7, 312 5, 316 8, 328-9, 333 6, 339-69, 371-4; *Mod. Painters*, Vol. 2, pp. 170-1, 173-7.

8. Tintoretto's mythological pictures; Bacchus and Ariadne; the nine Muses.

JAMESON, *It. Painters*, p. 346.

LUEBKE, *Mon. Art*, Vol. 2, pl. 88, text p. 257.

OSLER, *Tintoretto*, pp. 46-69.

RUSKIN, *Stones of Venice*, Vol. 3, pp. 306-8.

9. Paul Veronese, [Paolo Cagliari] (1528-1588); the

last great master before the decline of Italian painting; the leading features of his style.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 551-2.

LUEBKE, *Hist. Art*, Vol. 2, pp. 382-3.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 370.

VIARDOT, *Hist. Painters*, p. 150.

HEATON, *Hist. Painting*, pp. 235, 238-9.

JAMESON, *It. Painters*, pp. 347-8.

TYTLER, *Old Masters*, pp. 205-9.

LANZI, *Hist. Painting*, Vol. 3, pp. 212-3, 224.

SYMONDS, *Renaissance*, pp. 369-5.

10. The great banquet pictures by Paul Veronese: Marriage at Cana; Feast at the House of Simon, the Pharisee (compare his Magdalene anointing the feet of Christ); Feast at the House of Levi; Supper at the House of Simon, the Leper; Supper at Emmaus.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 554-6.

LUEBKE, *Hist. Art*, Vol. 2, p. 385; *Mon. Art*, Vol. 2, pl. 88, text pp. 257-8.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 370.

KOEHLER, *Hist. Art*, pl. 215.

VIARDOT, *Hist. Painters*, pp. 150-2.

HEATON, *Hist. Painting*, pp. 237-8.

JAMESON, *It. Painters*, pp. 348-9; *Hist. Our Lord*, Vol. 2, pp. 394-5.

TYTLER, *Old Masters*, pp. 209-10.

LANZI, *Hist. Painting*, Vol. 3, pp. 227-9.

WORNUM, *Epochs of Painting*, pp. 262-4.

11. Allegorical and historical pictures by Paul Veronese; Apotheosis of Venice; Rape of Europa; Recompense; Musica; Vanity; Consecration of St. Nicholas; Family of Darius at the Feet of Alexander; Presentation of the Cocina Family to the Madonna by Faith, Hope and Love.

MORELLI, *It. Masters in German Galleries*, p. 196.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 552-4.

LUEBKE, *Hist. Art*, Vol. 2, pp. 383-6.

VIARDOT, *Hist. Painters*, pp. 150-2.

HEATON, *Hist. Painting*, pp. 236-7.

TAINÉ, *Rome and Naples*, pp. 116-7.

JAMESON, *Hist. Our Lord*, Vol. 1, pp. 365-6; *Sacred Art*, Vol. 2, pp. 421-2.

LANZI, *Hist. Painting*, Vol. 3, pp. 225-6.

CARR, *It. Masters*, pl. 16, pp. 29-30.

RUSKIN, *Mod. Painters*, Vol. 5, pp. 235-40.

12. Veronese's religious subjects in gorgeous treatments; Marriage of St. Catherine; Presentation in the Temple; Martyrdom of Saints Marcus and Marcellinus; St. Sebastian and the Virgin in Glory; Christ on the Way to Golgotha.

XII. THE LAST REVIVAL OF PAINTING IN ITALY.

THE ECLECTIC AND NATURALISTIC SCHOOLS.

1575-1686 A. D.

1. Lodovico Caracci, the founder of the Eclectic school (1555-1619); his theory of painting; his famous academy at Bologna.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 570-3.

LUEBKE, *Hist. Art*, Vol. 2, pp. 524-5.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 368; text pp. 370-4.

TYTLER, *Old Masters*, pp. 212-4.

LANZI, *Hist. Painting*, Vol. 4, pp. 293-5; Vol. 5, pp. 96-8, 106-7, 112-5.

HEATON, *Hist. Painting*, pp. 250-1.

VIARDOT, *Hist. Painters*, pp. 164-5.

SCOTT, *It. Painters*, pp. 17-8, 19-21.

2. Annibale Caracci (1560-1609); his Adoration of the Shepherds; Madonna of "Silence"; St. John in the Wilderness; Jupiter and Juno; Genius and Fame; Diana embracing the sleeping Endymion; Galatea coming to Polyphemus; Polyphemus hurling a rock at Acis.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 570-5.

LUEBKE, *Hist. Art*, Vol. 2, pp. 525-7;
Mon. Art, Vol. 2, pl. 94, text pp. 270-1.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 368, text pp. 370-4.

TYTLER, *Old Masters*, pp. 215-7.

KOEHLER, *Hist. Art*, pl. 217.

JAMESON, *Hist. Our Lord*, Vol. 1, pp. 383-4; Vol. 2, pp. 269-70; *Sacred Art*, Vol. 2, p. 771; *Legends of the Monastic Orders*, pp. 345-6.

LANZI, *Hist. Painting*, Vol. 2, pp. 179-80; Vol. 5, pp. 98-110, 117-23.

HEATON, *Hist. Painting*, pp. 250-1, 254.

VIARDOT, *Hist. Painters*, pp. 165-6.

SCOTT, *It. Painters*, pl. 4, pp. 18-25.

3. Domenichino [Domenico Zampieri] (1581-1641); Martyrdom of St. Agnes; Madonna of the Rosary; St. John at St. Petersburg; Last Communion of St. Jerome.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 516-8.

LUEBKE, *Hist. Art*, Vol. 2, pp. 527-8;
Mon. Art, Vol. 2, pl. 94, text p. 271.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 374.

JAMESON, *Sacred Art*, Vol. 1, pp. 229, 298; Vol. 2, pp. 482, 594-5, 599-600, 607, 612; *Legends of the Monastic Orders*, pp. 35-8, 366-7.

LANZI, *Hist. Painting*, Vol. 5, pp. 127-35.
TYTLER, *Old Masters*, pp. 220-2.

HEATON, *Hist. Painting*, pp. 254-6.

VIARDOT, *Hist. Painters*, pp. 170-3.

HARE, *Walks in Rome*, pp. 219-20, 598-9.

SCOTT, *It. Painters*, pl. 5, pp. 26-30.

KOEHLER, *Hist. Art*, pl. 217.

EATON, *Rome, 19th Cent.*, Vol. 2, pp. 13-4, 57-9, 88-9.

TAINÉ, *Florence and Venice*, pp. 175-7.

HALL, *Gems of European Art*, Vol. 2, pl. 2, pp. 3-6.

4. Guido Reni (1575-1642); Madonna della Pietà at Bologna; Massacre of the Innocents; Abduction of

Dejanira; Cruciñxion in the Modena gallery; St. Sebastian; Ecce Homo; Penitent Magdalen; Massacre of the Innocents.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 579-80.

LUEBKE, *Hist. Art*, Vol. 2, pp. 628-9.

JAMESON, *Hist. Our Lord*, Vol. 1, p. 205.

SWEETSER, Guido, pp. 7-26, 45, 53-4, 79-150.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 369, text pp. 374-5.

HEATON, *Hist. Painting*, pp. 256-7.

TYTLER, *Old Masters*, pp. 218-9.

SCOTT, *It. Painters*, pp. 31-4.

VIARDOT, *Hist. Painters*, p. 167.

KOEHLER, *Hist. Art*, pl. 217.

5. Guido's fresco in Rospigliosi Palace—Phœbus and Aurora (compare Guercino's treatment of the same subject); Beatrice Cenci in Barberini Palace.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 580-2.

LUEBKE, *Hist. Art*, Vol. 2, p. 529; *Mon. Art*, Vol. 2, pl. 94, text p. 271.

SWEETSER, Guido, pp. 27, 34-41.

HEATON, *Hist. Painting*, p. 257.

SCOTT, *It. Painters*, p. 32.

VIARDOT, *Hist. Painters*, pp. 167-9.

6. Guercino [Giovanni Francesco Barbieri] (1590-1666); St. Petronilla in the Capitol at Rome; Aurora in Villa Ludovisi, Doubting Thomas.

KUGLER, *It. Schools of Painting*, Vol. 2, pp. 582-3.

LUEBKE, *Hist. Art*, Vol. 2, pp. 530-1; *Mon. Art*, Vol. 2, Pl. 94, text pp. 271-2.

SCOTT, *It. Painters*, pp. 35-6.

JAMESON, *Hist. Our Lord*, Vol. 1, pp. 141, 258.

LASZI, *Hist. Painting*, Vol. 5, pp. 164-9.

VIARDOT, *Hist. Painters*, pp. 173-4.

HEATON, *Hist. Painting*, pp. 257-8.

7. Carlo Dolce, the Florentine Eclectic and master of excessive finish (1616-1686); Christ Child; Angel with

Lilies; Madonna and Child; St. Cecilia; St. Andrew Praying before the Cross

KUGLER, *It. Schools of Painting*, Vol. 2,

p. 589.

LUEBKE, *Hist. Art*, Vol. 2, p. 531.

LANZI, *Hist. Painting*, Vol. 1, pp. 310-1.

VIARDOT, *Hist. Painters*, pp. 178-9.

SCOTT, *It. Painters*, pp. 57-9.

8. Caravaggio [Michelangelo da Caravaggio] the Roman Naturalistic (1569-1609); Descent from the Cross; Christ at Emmaus; Fortune Teller; the Gamesters.

KUGLER, *It. Schools of Painting*, Vol. 2,
pp. 591-3.

LUEBKE, *Hist. Art*, Vol. 2, pp. 531-3;

Mon. Art, Vol. 2, pl. 94, text p. 272.

JAMESON, *Legends of the Madonna*, p.
316; *Sacred Art*, Vol. 1, p. 146.

LANZI, *Hist. Painting*, Vol. 2, pp. 179,
199-20

VIARDOT, *Hist. Painters*, pp. 182-4.

HEATON, *Hist. Painting*, pp. 258-60.

KOEHLER, *Hist. Art*, pl. 218.

9. Salvator Rosa, the Neapolitan Naturalistic (1615-1673); Conspiracy of Catiline; Witch of Endor; Samuel Appearing to Saul; Soldiers Gambling; St. Jerome at Prayer; Diogenes searching for an Honest Man; Heads of Brigands.

KUGLER, *It. Schools of Painting*, Vol. 2,
pp. 590-3, 596-8.

LUEBKE, *Hist. Art*, Vol. 2, p. 580; *Mon.*

Art, Vol. 2, pl. 94, text pp. 272.

VIARDOT, *Hist. Painters*, pp. 186-7.

TYTLER, *Old Masters*, pp. 222-4.

HEATON, *Hist. Painting*, pp. 261-2.

SCOTT, *It. Painters*, pl. 8, pp. 37-40.

KOEHLER, *Hist. Art*, pl. 218.

HALL, *Gems of European Art*, Vol. 1,
pl. 8, pp. 25-8.

XIII.—PAINTING IN FLANDERS.

THE EARLY PERIOD.

[1410-1530. A. D.]

1. The earliest development of painting in Germany and the Netherlands; effects of the guild system on art.

CONWAY, *Early Flemish Painters*, pp. 1-88.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 41-97.

FROMENTIN, *The Old Masters*, pp. 122-40.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 1, pp. 1-48.

LUEBKE, *Hist. Art*, Vol. 1, pp. 551-6; Vol. 2, pp. 85-94, 420-4.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 375.

WORNUM, *Epochs of Painting*, pp. 130-2.

WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 1, pp. 257-76, 304-11, 312-5, 369-74, 399-404, 406-21.

CROWE and CAVALCASELLE, *Flemish Painters*, pp. 1-29.

VIARDOT, *Hist. Painters*, pp. 231-5.

HEATON, *Hist. Painting*, pp. 309-23, 361-3.

SCOTT, *The Little Masters*, pp. 1-16.

KOEHLER, *Hist. Art*, pl. 219.

TAINÉ, *Art in the Netherlands*, pp. 61-80.

2. The brothers Hubert and John Van Eyck (1366-1440); characteristics of their style; their altar-piece, the Mystic Lamb (Ghent and Berlin); John Van Eyck's portraits of John Arnolfini and his wife (Nat. gal. London); portrait of the "Man with the Pinks", (Vienna gallery).

- CONWAY, *Early Flemish Painters*, pp. 125-59.
 FROMENTIN, *The Old Masters*, pp. 320-7.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 7-18.
 ROSCOE, *Belgium*, pp. 92-5, 100.
 KUGLER, *German, Flemish and Dutch Schools*, Vol. 1, pp. 49-74.
 LUEBKE, *Hist. Art*, Vol. 2, p. 420, 425-36; *Mon. Art*, Vol. 2, pl. 81, text p. 238 9.
 D'AGINCOURT, *Hist. Art*, Vol. 3, pl. 164.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 375, 378.
 LACROIX, *Art Mid. Ages*, pp. 299-301.
 VIARDOT, *Hist. Painters*, pp. 269-74.
 DOHME, *Early Masters*, pp. 209-30.
 HEATON, *Hist. Painting*, pp. 363-83; *Flemish Art*, pp. 14-20, 26-9.
 TYTLER, *Old Masters*, pp. 41-8.
 TAINE, *Art in the Netherlands*, pp. 83-110.
 STEPHENS, *Flemish and French Pictures*, pp. 31-3.
 CROWE and CAVALCASELLE, *Flemish Painters*, pp. 34-73.
 JAMESON, *Sacred Art*, Vol. 1, pp. 113, 156; Vol. 2, pp. 448, 496.
 WORNUM, *Epochs of Painting*, pp. 137-44.

3. Roger van der Weyden (1400-1464); Descent from the Cross (the Escorial); Pieta, Nativity and Apparition of Christ to Mary (Berlin).

- CONWAY, *Early Flemish Painters*, pp. 160-82.
 WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 22-8.
 KUGLER, *German, Flemish and Dutch Schools*, Vol. 1, pp. 77-85.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 437-41.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 378.
 HEATON, *Hist. Painting*, pp. 387-90; *Flemish Art*, pp. 29-31.
 STEPHENS, *Flemish and French Pictures*, pp. 38 40.
 VIARDOT, *Hist. Painters*, p. 274.
 KOEHLER, *Hist. Art*, pl. 220.
 CROWE and CAVALCASELLE, *Flemish Painters*, pp. 182-229.
 WORNUM, *Epochs of Painting*, pp. 146-7.

4. Hans Memling (?-1495); the Adoration (Turin); the Crucifixion and the Annunciation (Lübeck cath.); Nativity and Presentation in the Temple (St. John's Hospital, Bruges); portrait of Mary Moreel (Sibylla Sambetha), in the same hospital; the series of pictures on the Reliquary of St. Ursula.

- CONWAY, *Early Flemish Painters*, pp. 235-68.
- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 32-8.
- FROMENTIN, *Old Masters*, pp. 327-39.
- ROSCOE, *Belgium*, pp. 52-7.
- KUGLER, *German, Flemish and Dutch Schools*, Vol. 1, pp. 92-104.
- LUEBKE, *Hist. Art*, Vol. 2, pp. 441-4; *Mon. Art*, Vol. 2, pl. 81, text pp. 239-40.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 378-9.
- STEPHENS, *Flemish and French Pictures*, pl. 3, pp. 40-7.
- TYTLER, *Old Masters*, pp. 48-50.
- HEATON, *Flemish Art*, pp. 32-6; *Hist. Painting*, pp. 390-4.
- KOEHLER, *Hist. Art*, pls. 220-1.
- CROWE and CAVALCASELLE, *Flemish Painters*, pp. 251-99.
- VIARDOT, *Hist. Painters*, pp. 277-9; *Wonders of European Art*, pp. 120-8.
- JAMESON, *Hist. Our Lord*, Vol. 1, pp. 137-8.

5. Quentin Matsys (1466-1530): altar-piece now in the Museum at Antwerp; the Misers; the Money Changers in the Louvre.

- WOLTMANN and WOERMANN, *Hist. Painting*, Vol. 2, pp. 62-4.
- KUGLER, *German, Flemish and Dutch Schools*, Vol. 1, pp. 114-7.
- LUEBKE, *Hist. Art*, Vol. 2, pp. 446-7.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, ll. p. 376, text p. 379.
- DOHME, *Early Masters*, pp. 253-73.
- KOEHLER, *Hist. Art*, pl. 228.
- STEPHENS, *Flemish and French Pictures*, pp. 54-61.
- HEATON, *Hist. Painting*, pp. 396-401.
- VIARDOT, *Hist. Painters*, pp. 280-2; *Wonders of European Art*, pp. 128-30.
- TYTLER, *Old Masters*, pp. 50-2.
- WORNUM, *Epochs of Painting*, pp. 267-9.

XIV.—PAINTING IN FLANDERS.

THE LATER PERIOD.

[1600-1670 A. D.]

1. Peter Paul Rubens, the greatest Flemish master (1577-1640); his fortunate life; his visits in Italy, Spain, France and England; peculiarities of his style.

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 275-82.

KNIGHT, Pict. Gal. Arts, Vol. 2, text p. 387.

JAMESON, Sketches of Art, pp. 217-21.

VIARDOT, Hist. Painters, pp. 294-6; Wonders of European Art, pp. 133-5.

HEATON, Hist. Painting, pp. 418-21, 423-5. 426-8; Flemish Art, pp. 80-9.

RUSKIN, Mod. Painters, Vol. 1, pp. 88-90; Vol. 5, pp. 266-7.

FROMENTIN, The Old Masters, pp. 99-107.

STEPHENS, Flemish and French Pictures, pp. 94-7.

WORNUM, Epochs of Painting, pp. 396-8.

LUEBKE, Hist. Art, Vol. 2, pp. 541-3.

CASELL, Art Treasures, pp. 186-90, 195-202, 204-11.

TYTLER, Old Masters, pp. 225-36.

JARVES, Art Thoughts, pp. 182-4.

TAINE, Art in the Netherlands, pp. 78-80, 135-60.

REYNOLDS, Discourses on Art, Vol. 2, pp. 228-36.

KETT, Rubens, pp. 1-62, 78-82, 94-102, 107-14.

WAAGEN, Rubens; preface by Mrs. Jameson.

BLANC, Painters of All Nations, Eng. ed., pp. 113-37.

2. Church pictures by Rubens; Descent from the Cross; Elevation of the Cross; Last Communion of St. Francis; Holy Family in the Church of St. Jacques at Antwerp; Last Judgment in the Pinakothek at Munich; Madonna of the Parrot; Crucifixion of St. Peter.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 282-6.
- LUEBKE, Hist. Art, Vol. 2, pp. 543-5; Mon. Art, Vol. 2, Pl. 95, Text pp. 272-3.
- FROMENTIN, The Old Masters, pp. 55-71, 95-9, 76-9.
- VIARDOT, Hist. Painters, pp. 296-8; Wonders of European Art, pp. 136-42.
- KETT, Rubens, pp. 66-8, 71-3, 105-6.
- HEATON, Hist. Painting, pp. 422-3; Flemish Art, pp. 84-5.
- KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 384, Text p. 387.
- KOEHLER, Hist. Art, Pl. 231.
- JAMESON, Sketches of Art, p. 216; Sacred Art, Vol. 1, p. 110; Vol. 2, p. 430; Hist. our Lord, Vol. 1, pp. 61-2, 373; Vol. 2, pp. 224-5, 234-5, 349-50.
- BURNETT, Rembrandt, pp. 36-8, 58-60.
- GRIMM M. Angelo, Vol. 2, pp. 462-5.
- STEPHENS, Flemish and French Pictures, pp. 97-8.
- CASSELL, Art Treasures, pp. 191-5.
- TYTLER, Old Masters, pp. 236-7.
- REYNOLDS, Discourses on Art, Vol. 2, pp. 146-50, 152, 155, 157-61, 164-7, 177-81, 220-2.
- WORNUM, Epochs of Painting, pp. 399-401.

3. Dramatic and historical pictures by Rubens; History of Marie de Medici in the Louvre; Battle of the Amazons in Munich; St. Ambrose and the Emperor Theodosius.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 284, 286-9.
- LUEBKE, Hist. Art, Vol. 2, pp. 545-7; Mon. Art, Vol. 2, pl. 95, text pp. 273-4.
- KOEHLER, Hist. Art, pl. 230.
- JAMESON, Sacred Art, Vol. 1, p. 307.
- VIARDOT, Hist. Painters, pp. 299-300; Wonders of European Art, pp. 143-8.
- CASSELL, Art Treasures, pp. 190-1, 194-5, 203-5.
- KETT, Rubens, p. 51.

4. Rubens' works in landscape and animal painting; various pictures of the chase in Munich, Dresden, Berlin and Vienna.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 290-1.
- LUEBKE, Hist. Art, Vol. 2, pp. 547-8.
- KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 384, text p. 387.
- KOEHLER, Hist. Art, pl. 231.
- VIARDOT, Hist. Painters, pp. 299-300.
- HEATON, Flemish Art, p. 88.
- TYTLER, Old Masters, pp. 238-45.

5. Allegorical pictures by Rubens; the Four Quarters of the World; Peace and War; the Victor's Apotheosis.

LUEBKE, *Hist. Art*, Vol. 2, pp. 546-7.

KOEHLER, *Hist. Art*, pl. 230.

VIARDOT, *Hist. Painters*, pp. 295-9.

KETT, *Rubens*, pp. 100-1.

6. Portraits by Rubens; Marie de Medici; Isabella Brandt; Helena Fourment; Himself, Wife and Child; Himself, Brother and Friends; His Sons; Lady of the Boonen Family; the Duke of Buckingham; Rubens and his first Wife.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, p. 289.

KOEHLER, *Hist. Art*, pl. 230.

VIARDOT, *Hist. Painters*, p. 299; *Wonders of European Art*, pp. 142-3, 146.

TYTLER, *Old Masters*, pp. 240-5.

FROMENTIN, *The Old Masters*, pp. 80-94.

REYNOLDS, *Discourses on Art*, Vol. 2, pp. 187-8.

KETT, *Rubens*, pp. 64, 110-1.

7. Anthony Van Dyke, the Flemish master in portraiture (1599-1641).

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 301-2.

LUEBKE, *Hist. Art*, Vol. 2, pp. 548, 550.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 387, 390.

VIARDOT, *Hist. Painters*, pp. 304-5; *Wonders of European Art*, pp. 150-1.

HEATON, *Hist. Painting*, pp. 428-9; *Flemish Art*, pp. 90-1.

TYTLER, *Old Masters*, pp. 333-8, 342-7.

FROMENTIN, *The Old Masters*, pp. 108-14.

STEPHENS, *Flemish and French Pictures*, pp. 102-5.

CASELL, *Art Treasures*, pp. 150-8.

SWEETSER, *Van Dyke*, pp. 7-25, 33-41, 59-70, 124-38.

HEAD, *Van Dyke, Gt. Artist Series*, pp. 1-17, 20-2, 39-45, 50-9.

WORNUM, *Epochs of Painting*, pp. 404-7.

8. Van Dyke's religious pictures compared with those of Rubens; Holy Family with Angels: Marriage of St. Catherine; Entombment of Christ; Descent from the Cross; the Crucifixion; Madonna of St. Anthony; Ecstasy of St. Francis; Repose in Egypt.

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 302-4.

LUEBKE, Hist. Art, Vol. 2, pp. 548-9; Mon. Art, Vol. 2, pl. 95, text p. 274.

KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 385, text pp. 389-90.

VIARDOT, Hist. Painters, pp. 315-6.

HEATON, Flemish Art, pp. 91-2.

CASELL, Art Treasures, pp. 158-9.

SWEETSER, Van Dyke, pp. 40-6, 52-8.

HEAD, Van Dyke, pp. 17-8, 22-4, 30-4, 81-2.

9. Van Dyke's rank among the portrait painters; General Francesco in the Louvre; Charles I. and his Horse in the Louvre and in Windsor Castle; Children of Charles I.; Pembroke Family; Rubens; Van Dyke and his Family; Duke of Nassau; Treasurer of Antwerp; Wife of the same.

KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 305-7.

LUEBKE, Hist. Art, Vol. 2, pp. 549-51; Mon. Art, Vol. 2, pl. 95, text pp. 272, 274.

KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 385, text p. 390.

VIARDOT, Hist. Painters, pp. 306-8;

Wonders of European Art, pp. 152-6.

KOEHLE, Hist. Art, pl. 231.

HEATON, Hist. Painting, pp. 430-2; Flemish Art, pp. 92-5.

STEPHENS, Flemish and French Pictures, pp. 105-8.

TYTLER, Old Masters, pp. 338-41, 348-53.

CASELL, Art Treasures, pp. 150-66.

SWEETSER, Van Dyke, pp. 28-33, 46-52, 74-83, 87-123.

HEAD, Van Dyke, pp. 26-7, 46-8, 60-81.

10. David Teniers the younger, the greatest Flemish painter of common life (1610-1694); examples of genre painting before his time.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 321-4.
 LUEBKE, Hist. Art, Vol. 2, pp. 566-7.
 STEPHENS, Flemish and French Pictures, pp. 23-4, 112-4.
 VIARDOT, Hist. Painters, p. 313; Wonders of European Art, pp. 158-60.
 HEATON, Hist. Painting, pp. 437-7; Flemish Art, pp. 95-8.
 CASSELL, Art Treasures, pp. 367-71.
 BLANC, Painters of All Nations, eng. ed., pp. 17-30.
 WORNUM, Epochs of Painting, pp. 444-5.

11. Teniers' pictures of village feasts and smoking scenes; scenes in kitchens, taverns, shops and laboratories.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 325, 327.
 KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 392.
 HEATON, Flemish Art, pp. 98-9.
 VIARDOT, Hist. Painters, pp. 313-5; Wonders of European Art, pp. 159-63.
 CASSELL, Art Treasures, pp. 371, 4, 375-8, 379-83.

12. Teniers' pictures of serious subjects; Prodigal Son; Temptation of St. Anthony; Archers at Antwerp; Sacrifice of Isaac; Peter Denying Christ.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 324-6.
 LUEBKE, Hist. Art, Vol. 2, pp. 556-8.
 STEPHENS, Flemish and French Pictures, p. 113.
 HEATON, Flemish Art, pp. 98-9.
 VIARDOT, Hist. Painters, pp. 313-4; Wonders of European Art, p. 116.
 CASSELL, Art Treasures, pp. 374-5, 378-9.
 WORNUM, Epochs of Painting, pp. 416-24, 426-33.

XV.—PAINTING IN THE NETHERLANDS.

REPRESENTATION OF ACTUAL LIFE.

[1630-1680 A. D.]

1. Rembrandt Van Ryn, the greatest master of the Dutch School (1607-1669); his peculiar personal traits and artistic style; criticism of his contemporaries.

Fromentin, *The Old Masters*, pp. 299-313.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 363-8.

LUEBKE, *Hist. Art*, Vol. 2, pp. 555-6.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 390-1.

VIARDOT, *Hist. Painters*, pp. 330-1; *Wonders of European Art*, pp. 174-6.

CASSELL, *Art Treasures*, pp. 219-22.

STEPHENS, *Flemish and French Pictures*, pp. 136-43.

HEYTON, *Hist. Painting*, pp. 442-5; *Flemish Art*, pp. 100-7.

TYTLER, *Old Masters*, pp. 245-9.

JAMESON, *Sketches of Art*, pp. 221-3.

SWEETSER, *Rembrandt*, pp. 7-35, 48-9, 84-98, 114-6, 127-46.

MOLLETT, *Rembrandt*, pp. 1-22, 27-8, 34-6, 46-52, 68-72.

JARVES, *Art Thoughts*, pp. 182-4.

RUSKIN, *Mod. Painters*, Vol. 4, pp. 38-42.

TAINE, *Art in the Netherlands*, pp. 180-5.

HAMERTON, *Etchings and Etchers*, pp. 72-82.

BURNETT, *Rembrandt*, pp. 1-15, 17-21.

2. Rembrandt's treatment of religious subjects; Descent from the Cross; Woman Taken in Adultery;

Tobit and the Angel; Jacob and the Sons of Joseph; Good Samaritan.

- KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 369-72.
 LUECKE, Hist. Art, Vol. 2, p. 557-9; Mon. Art, Vol. 2, pl. 96, text p. 275.
 KNIGHT, Pict. Gal. Arts, Vol. 2, II. pp. 385, 388, text pp. 391-4.
 KOEHLER, Hist. Art. pl. 235.
 VIARDOT, Hist. Painters, pp. 332, 334-6; Wonders of European Art, pp. 177, 185-7, 190-1.
 CASSELL, Art Treasures, pp. 222-7, 231-5;
 BURNETT, Rembrandt, pp. 21-9, 60-8.
 JAMESON, Legends of the Madonna, pp. 192-3; Hist. Our Lord, Vol. 1, pp. 150-1, 330-1, 360, 363; Vol. 2. pp. 32-3, 94-6, 212, 225, 241-2, 296-7.
 SWEETSER, Rembrandt, pp. 35-6, 67-8, 70-1, 74-5, 77-81, 111-3.
 MOLLETT, Rembrandt, pp. 25-6, 39-40, 54-5, 62-6.
 GRIMM, M. Angelo, Vol. 2, pp. 465-6.
 HAMERTON, Etchings and Etchers, pp. 82-8.

3. Rembrandt's pictures of local interest; Night Watch; Anatomical Lecture; Two Philosophers.

- WORNUM, Epochs of Painting, pp. 425.
 FROMENTIN, The Old Masters, pp. 218-23, 245-75, 295-8, 290.
 KUGLER, German, Flemish and Dutch Schools, Vol. 2, pp. 368-9, 373-4.
 LUECKE, Hist. Art, Vol. 2, pp. 557; Mon. Art, Vol. 2, pl. 96, text pp. 274-6.
 KNIGHT, Pict. Gal. Arts, Vol. 2, text p. 394.
 KOEHLER, Hist. Art, pl. 234.
 CASSELL, Art Treasures, pp. 227-30, 235-8, 240-1.
 MOLLETT, Rembrandt, pp. 23-5, 43-5, 60-2.
 VIARDOT, Hist. Painters, pp. 332-3, 336; Wonders of European Art. pp. 177-82, 189-90.
 STEPHENS, Flemish and French Pictures, pp. 143-5.
 HEATON, Hist. Painting, pp. 445-8; Flemish Art, pp. 107-9.
 SWEETSER, Rembrandt, pp. 37-9, 82-5, 108-10, 127-8.
 REYNOLDS, Discourses on Art, Vol. 2, pp. 198-9.
 HAMERTON, Etching and Etchers, pp. 88-91, 95-6.
 BURNETT, Rembrandt, pp. 4-5, 40-2, 47-51, 74-7.

4. Rembrandt's peculiar style in portraiture; Old Man with a Beard; Burgomaster Six; Rembrandt's Wife;

Rembrandt's Mother; Man with a Large Hat; Shipbuilder and his Wife; Jewish Rabbi; Old Woman of Eighty-three.

FROMENTIN, *The Old Masters*, pp. 278-94.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 372-3.

LUEBKE, *Hist. Art*, Vol. 2, pp. 556-7, 560-1; *Mon. Art*, Vol. 2, pl. 96, text p. 275.

VIARDOT, *Hist. Painters*, pp. 333, 335-6; *Wonders of European Art*, pp. 183, 187-9.

BURNETT, *Rembrandt*, pp. 42-7, 72-3.

CASELL, *Art Treasures*, pp. 226, 231, 238-40.

STEPHENS, *Flemish and French Pictures*, pp. 138-9.

TYTLER, *Old Masters*, note on pp. 249-50.

SWEETSER, *Rembrandt*, pp. 36-7, 39-42, 49-60, 71-4, 100-1, 105-7.

MOILETT, *Rembrandt*, pp. 22-3, 28-33, 36, 38-9, 53-4, 57-9, 72-4, 76-7.

HAMERTON, *Etching and Etchers*, pp. 91-4.

5. Gerard Dow, the master of details (1613-1680); Tobit and his Son; Woman sick of the Dropsy; Evening School; Burgomaster Werff and his Wife.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 405-7.

LUEBKE, *Hist. Art*, Vol. 2, pp. 571-2; *Mon. Art*, Vol. 2, pl. 96, text p. 276.

HEATON, *Hist. Painting*, pp. 449-52; *Flemish Art*, pp. 126-30.

VIARDOT, *Hist. Painters*, pp. 242-3; *Wonders of European Art*, pp. 198-200.

KOEHLER, *Hist. Art*, pl. 235.

GOWER, *Figure Painters of Holland*, pp. 35-9.

6. Adrian van Ostade, the Rembrandt of genre painters (1610-1685); Itinerant Fiddler; Peasants at the Tavern; Game at Cards.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 418-21.

LUEBKE, *Hist. Art*, Vol. 2, p. 568; *Mon. Art*, Vol. 2, Pl. 100, text p. 282.

VIARDOT, *Hist. Painters*, pp. 340-2; *Wonders of European Art*, pp. 197-8.

HEATON, *Hist. Painting*, pp. 457-8; *Flemish Art*, pp. 143-7.

CASELL, *Art Treasures*, pp. 243-59.

KOEHLER, *Hist. Art*, pls. 236-7.

GOWER, *Figure Painters of Holland*, pp. 21-6.

7. Philip Wouvermans (1619-1668), Paul Potter (1625-1654) and Albert Cuyp (1606-1672), landscape and animal painters.

a. Wouvermans Hawking Scene, Pistol Shot, Riding School and Going to the Ferry.

b. Paul Potter's Young Bull, Farm-yard Scene, Landscape of Animals at St. Petersburg.

c. Cuyp's Pasture on the Meuse; Landscape Number Nine, Dulwich Gallery; his many other pictures of river, meadow and cattle.

FROMENTIN, *The Old Masters*, pp. 157-67 (b), 196-202 (c).

WORNUM, *Epochs of Painting*, pp. 446-8, 452.

KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 430-3, 435-40, 459-62.

LUEBKE, *Hist. Art*, Vol. 2, pp. 586-7; *Mon. Art*, Vol. 2, pl. 101, text pp. 284, 286.

VIARDOT, *Hist. Painters*, pp. 350-1, 354-8; *Wonders of European Art*, pp. 194-6, 204-5, 209-14.

HEATON, *Hist. Painting*, pp. 459-63; *Flemish Art*, pp. 110-25.

CASSELL, *Art Treasures*, pp. 259-71, 277-91.

KOEHLER, *Hist. Art*, pls. 236, 238-40.

HAMERTON, *Etching and Etchers*, pp. 101-2, 105.

RUSKIN, *Mod. Painters*, Vol. 5, pp. 268-9, 274-5, 293-6.

GOWER, *Figure Painters of Holland*, pp. 40-4.

HALL, *Gems of European Art*, Vol. 1, pls. 15, 26, 39; pp. 49-52, 87-8, 127-8.

8. Jacob Ruysdael, the greatest Dutch master of landscape and marine painting (1625?-1682); Chase in Dresden; Storm at Sea, in the Lansdowne Collection; Jewish Cemetery.

- WORNUM, *Epochs of Painting*, pp. 449-50.
 BLANC, *Painters of All Nations*, Eng. ed., pp. 49-62.
 FROMENTIN, *The Old Masters*, pp. 183-95.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 582-4; *Mon. Art*, Vol. 2, pl. 101, text pp. 285-6.
 KUGLER, *German, Flemish and Dutch Schools*, Vol. 2, pp. 470-5.
 KOEHLER, *Hist. Art*, Vol. 2, pls. 239-40.
 VIARDOT, *Hist. Painters*, pp. 359-61; *Wonders of European Art*, pp. 217-21.
 CASSELL, *Art Treasures*, pp. 299-311.
 STEPHENS, *Flemish and French Pictures*, pp. 156-7.
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XVI.—EARLY PAINTING IN GERMANY.

THE GOLDEN PERIOD.

[1500-1550 A. D.]

1. Some account of Martin Schön and Michael Wohlgemuth, the masters of Albert Durer.

- THAUSING, *Dürer*, Etons ed., Vol. 1, pp. 62-96, 240-5.
 KUGLER, *German, Flemish and Dutch Schools*, Vol. 1, pp. 134-8, 148-9.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 457, 359-60, 469-70; *Mon. Art*, Vol. 2, pl. 70, text pp. 240.
 JAMESON, *Sacred Art*, Vol. 1, pp. 78, 103, 240, 290-1; Vol. 2, pp. 606, 752; *Legends of the Madonna*, pp. 27, 67-8, 286; *Hist. Our Lord*, Vol. 1, p. 391; Vol. 2, pp. 40, 80-1, 119, 155-7, 246, 261-2, 363, 377-8.
 WORNUM, *Epochs of Painting*, pp. 279-81.
 KOEHLER, *Hist. Art*, pl. 222.
 HEATON, *Hist. Painting*, pp. 324-34; *Flemish Art*, pp. 52-7; *Dürer*, 2d ed., p. 42.
 VIARDOT, *Hist. Painters*, pp. 234-5, 242; *Wonders of European Art*, pp. 75-83.
 FAIRHOLT, *Rambles of an Archeologist*, pp. 190-204.
 RUSKIN, *Mod. Painters*, Vol. 4, pp. 322-5.
 DOHME, *Early Masters*, Vol. 1, pp. 73-88.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 379.

2. Albert Durer, the many-sided genius of painting and engraving (1471-1528); general account of his life and time.

THAUSING, Dürer, Eaton's ed., Vol. 1, pp. 1-61, 151-60; Vol. 2, pp. 285-9.

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 152-5, 170-1.

LUEBKE, Hist. Art, Vol. 2, pp. 471-9, 482-3, 487-8.

KNIGHT, Pict. Gal. Arts, Vol. 2, text pp. 379-82.

DOHME, Early Masters, pp. 89-97, 102-7, 117-22, 125-31.

VIARDOT, Hist. Painters, pp. 242-4; Wonders of European Art, pp. 83-6.

TYTLER, Old Masters, pp. 169-75.

CASELL, Art Treasures, pp. 487-94, 496-503.

HEATON, Hist. Painting, pp. 333-5, 340-3; Flemish Art, pp. 57-64.

RUSKIN, Mod. Painters, Vol. 5, pp. 244-9.

FAIRHOLT, Rambles of an Archæologist, pp. 187-99, 204-15, 223-8, 255-9.

WOLTMANN, Holbein, pp. 454-60.

WORNUM, Epochs of Painting, pp. 281-3, 286.

3. Albert Durer's various portraits of himself, both as an independent subject, and as introduced in his pictures; his portraits of other persons; Durer's Father; Durer's Mother; Agnes Frey (his Wife); Wohlgemuth (his Master); Charlemagne; Sigismund; Emperor Maximilian I.; Parkheimer; Oswald Krell; an Old Man.

THAUSING, Dürer, Eaton's ed. Vol. 1, pp. 182-3; Vol. 2, pp. 92-4, 104 (himself);

Vol. 1, pp. 45-9 (his parents); 92-93 (Wohlgemuth); Vol. 2, pp. 109-11 (Charlemagne and Sigismund); 150-1 (Max. I.); Vol. 1, pp. 322-3 (Parkheimer); 190 (Krell).

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 155-7.

LUEBKE, Hist. Art, Vol. 2, pp. 486-7; Mon. Art, Vol. 1, Pl. 85A; text p. 243.

KOEHLER, Hist. Art, pl. 224.

DOHME, Early Masters, pp. 97-8.

VIARDOT, Hist. Painters, p. 244; Wonders of European Art, p. 86.

HEATON, Flemish Art, p. 61: Durer, 2d ed. pp. 218-20.

TYTLER, Old Masters, pp. 175-6.

4. Albert Durer's paintings; Martyrdom of Ten Thousand Saints; Assumption of the Virgin; Adoration of the Trinity; Four Apostels or Four Temperaments.

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 158-62, 165-7, 169-75.

LUEBKE, Hist. Art, Vol. 2, pp. 479-82, 485-86; Mon. Art, Vol. 2, pls. 83, 83A, text pp. 243-4.

JAMESON, Sacred Art, Vol. 1, p. 162.

KNIGHT, Pict. Gal. Arts, Vol. 2, II. pp. 372-3.

KOEHLER, Hist. Art, Pls. 224-5.

WORNUM, Epochs of Painting, pp. 284-5.

DOHME, Early Masters, pp. 108-14, 122-4.

VIARDOT, Hist. Painters, pp. 244-8; Wonders of European Art, pp. 86-95.

TYTLER, Old Masters, pp. 177-8.

CASELL, Art Treasures, pp. 490-4.

HEATON, Hist. Painting, pp. 336-9; Flemish Art, pp. 64, 67; Durer, 2d ed. pp. 220-49.

FAIRHOLT, Rambles of an Archæologist, pp. 215-8, 228-31.

5. Albert Durer's engravings; Knight, Death and the Devil; Melancholia; St. Jerome in his study; the Passion series; Triumphal Arch and Triumphal Car of Maximilian; the Apocalypse series.

THAUSING, Dürer, Eaton's ed., Vol. 1, pp. 233, 240-82, 223-7; Vol. 2, pp. 136-51, 219-31.

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 156-8, 162-5, 167-9, 171-2.

LUEBKE, Hist. Art, Vol. 2, pp. 483-5, 488-90; Mon. Art, Vol. 2, pl. 83; text pp. 241-3.

JAMESON, Hist. Our Lord, Vol. 2, pp. 367-9; Legends of the Monastic Orders, p. 186; Sacred Art, Vol. 2, pp. 735-7.

KOEHLER, Hist. Art, pls. 224-5.

D'AGINCOURT, Hist. Art, Vol. 3, pl. 165.

DOHME, Early Masters, pp. 98-102, 114-7, 124-5.

CASELL, Art Treasures, pp. 494-5.

HEATON, Hist. Painting, pp. 339-40; Flemish Art, pp. 64-5.

RUSKIN, Mod. Painters, Vol. 5, pp. 252-4.

FAIRHOLT, Rambles of an Archæologist, pp. 219-21.

TYTLER, Old Masters, pp. 178-80.

6. Lucas Cranach, the painter of the Reformation

(1472-1553); Fountain of Youth; Crucifixion at Weimar; Fall and Redemption; Christ and Children; Portrait of a Lady at Munich.

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 188-94.

LUEBKE, Hist. Art, Vol. 2, pp. 507-11; Mon. Art, Vol. 2, pl. 83, text pp. 246-7.

VIARDOT, Hist. Painters, pp. 251-3; Wonders of European Art, pp. 80-3.

JAMESON, Sacred Art, Vol. 1, pp. 291-2, 334-5; Hist. Our Lord, Vol. 1, pp. 106-7.

HEATON, Hist. Painting, pp. 353-6; Flemish Art, pp. 75-9.

KOEHLER, Hist. Art, pl. 223.

7. Hans Holbein, the Younger, the complement of Albert Durer (1497-1543); his life at Basle and London.

WORNUM, Epochs of Painting, pp. 492-4.

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 198-201, 208-9, 212-6.

LUEBKE, Hist. Art, Vol. 2, pp. 490-1; Mon. Art, Vol. 2, Pl. 84, Text p. 245.

TYTLER, Old Masters, pp. 309-18.

VIARDOT, Hist. Painters, pp. 237-8; Wonders of European Art, pp. 76-7.

HEATON, Hist. Painting, pp. 346-7, 349-50; Flemish Art, pp. 69-75.

WOLTMANN, Holbein, pp. 60-9, 87-9, 104-5, 110-2, 297-306, 322-32, 388-91, 439-40, 451-61.

8. Holbein's pictures of Bible subjects; the votive Madonna of Burgomaster Meyer; Meeting of Saul and Samuel; Crucifixion; Christ on the Mount of Olives.

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 202-7, 216.

LUEBKE, Hist. Art, Vol. 2, pp. 491-6; Mon. Art, Vol. 2, pl. 84, text pp. 245-6.

KOEHLER, Hist. Art, pl. 223.

VIARDOT, Hist. Painters, pp. 237-8; Wonders of European Art, pp. 77-8.

TYTLER, Old Masters, pp. 319-21.

HEATON, Hist. Painting, pp. 348-9; Flemish Art, p. 74.

JAMESON, Legends of the Madonna, pp. 102-3.

WOLTMANN, Holbein, pp. 31-7, 89-103, 123-6, 127-30, 132-7, 141-59.

9. Holbein as a portrait painter; portraits of Erasmus; Sir Thomas Moore; Archbishop Warham; Martin Luther; Wife of Martin Luther; Ulrich Zwingli; Henry VIII.; Henry VIII. granting a Charter to the Barber Surgeons (the last work of the master.)

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 204-5, 207 8, 209-12.

VIARDOT, Hist. Painters, pp. 238-40; Wonders of European Art, pp. 76-7, 79.

TYTLER, Old Masters, pp. 323-30.

WALFORD, Old and New London, Vol. 2, pp. 233-4.

LUEBKE, Hist. Art, Vol. 2, pp. 496-9; Mon. Art, Vol. 2, pl. 84, text p. 246.

HEATON, Hist. Painting, pp. 350-1.

WOLTMANN, Holbein, pp. 69-81, 113-7, 176 90, 196-7, 309-22, 332-4, 339-44,

359-60, 391-405, 422-6, 432-8, 441-8.

BLANC, Gram. Painting, pp. 234-5, 262-9.

10. Holbein as a master of Engraving; Triumph of Riches; Triumph of Poverty; Dance of Death, a favorite subject of his time.

WORNUM, Holbein, pp. 180 8.

DOUCE, Dance of Death, Bohn ed.

KUGLER, German, Flemish and Dutch Schools, Vol. 1, pp. 212 3, 217-8.

LUEBKE, Hist. Art, Vol. 2, pp. 499-500; Mon. Art, Vol. 2, pl. 84, text pp. 245 6.

TYTLER, Old Masters, pp. 321-3, 330-3.

VIARDOT, Hist. Painters, pp. 240-1.

HEATON, Hist. Painting, p. 351.

WOLTMANN, Holbein, pp. 130-3, 137-40, 190 6, 204-32, 236-44, 245-86, 348 56, 373 87.

KNIGHT, London, Vol. 6, pp. 240 1.

XVII.—LATER PAINTERS OF GERMANY.

[1800-1850 A. D.]

1. Peter von Cornelius, the representative of modern German idealism, (1784-1867); colossal frescoes in the Glyptothek, the Pinakothek and the church of St. Ludwig, Munich; Four Riders of the Apocalypse in the Royal Mausoleum, Berlin.

LUEBKE, *Hist. Art*, Vol. 2, pp. 616-7;
Mon. Art, Vol. 2, pls. 106, 119, text
 pp. 293, 315.

VIARDOT, *Hist. Painters*, pp. 266.

JAMESON, *Sketches of Art*, pp. 197-200.

TYTLER, *Mod. Painters*, pp. 198-202.

CLEMENT, *Artists 19th Cent.*, Vol. 1, pp.
 156-8.

ROSSETTI, *Fine Art*, pp. 122-3.

2. Friedrich Overbeck, the chief of the revivalists of German art (1789-1869); Triumph of Religion in the Arts, in the Stadel Institute, Frankfort; Entrance of Christ into Jerusalem, in Lubeck; fresco of the Vision of St. Francis, in the Church of St. Agnes, Assisi.

LUEBKE, *Hist. Art*, Vol. 2, p. 614-5;
Mon. Art, Vol. 2, pls. 106, 119, text
 pp. 293, 315.

VIARDOT, *Hist. Painters*, pp. 265-6.

TYTLER, *Mod. Painters*, pp. 196-8.

CLEMENT, *Artists 19th Cent.*, Vol. 2, pp.
 157-9.

3. Wilhelm von Kaulbach, painter of classic and historic allegory (1805-1874); frescoes in the New Museum, Berlin; Apollo and the Muses in the Odeon, Munich; the new method of Stereochrome or Water-Glass.

LUEBKE, Hist. Art, Vol. 2, pp. 618-9;
 Mon. Art, Vol. 2, pl. 125, text pp.
 323-4.
 CLEMENT, Artists, 19th Cent., Vol. 2, pp.
 19-20.

VIARDOT, Hist. Painters, pp. 267-8.
 BENJAMIN, Contemporary Art, in Europe,
 pp. 115-7.
 ROSSETTI, Fine Art, p. 123.
 O'DRISCOLL, Maclise, app. (Water-glass.)

XVIII.—THE GREAT PAINTERS OF SPAIN.

VELASQUEZ AND MURILLO.

[1600-1680 A. D.]

1. Limits of Moorish art; influence of the Inquisition on painting in Spain.

STOUGHTON, French and Spanish Painters,
 pp. 2-4.
 HEATON, Hist. Painting, pp. 268-9,
 272-3.

JARVES, Art Hints, pp. 272-4, 275-6;
 Art Thoughts, pp. 177-8.
 LUEBKE, Hist. Art, Vol. 2, pp. 533-4.
 STIRLING MAXWELL, Artists of Spain (ed. 191)

2. The early history of painting in Spain; the four schools: Castile, Andalusia, Valencia and Aragon.

LUEBKE, *Hist. Art*, Vol. 2, pp. 533-4.
 VIARDOT, *Hist. Painters*, pp. 192-4.
Wonders of European Art, pp. 1-6.
 STOTHERT, *French and Spanish Painters*,
 pp. 1-2, 4-7.

HEATON, *Hist. Painting*, pp. 269-72,
 277-9.
 JARVES, *Art Hints*, pp. 269-74, 276-7;
Art Thoughts, pp. 178-9.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, p. 386.

3. Some of the early masters in Spain; Luis de Morales (1509-1586); Francisco de Herrera (1576-1656); Francisco Zurbaran (1598-1662).

GERARD SMITH, *French and Spanish Painters*, pp. 24, 50, 54.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 534-5;
Mon. Art, Vol. 2, pl. 97, text p. 277.
 VIARDOT, *Hist. Painters*, pp. 202-3;
Wonders of European Art, pp. 23-5.

BAXLEY, *Spain*, Vol. 2, pp. 38-55.
 HEATON, *Hist. Painting*, pp. 284-5,
 289-91.
 STOTHERT, *French and Spanish Painters*,
 pp. 34-7.
 STIR'G MAXWELL, *Artists of Spain* (ed. '91)

4. Josef de Ribera (Il Spagnoletto), the Spaniard in Italy (1585-1609); Deposition from the Cross; Communion of the Apostles; Martyrdom of St. Bartholomew.

LUEBKE, *Hist. Art*, Vol. 2, p. 523; *Mon. Art*, Vol. 2, pl. 94, text p. 272.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 380.
 VIARDOT, *Hist. Painters*, pp. 196-8;
Wonders of European Art, pp. 9-17.

KOEHLER, *Hist. Art*, Pl. 241.
 BAXLEY, *Spain*, Vol. 2, pp. 323-9.
 STOTHERT, *French and Spanish Painters*, pp. 23-5.
 JAMESON, *Hist. Our Lord*, Vol. 1, p. 279.

5. Diego Velasquez, the greatest master of the school of Castile (1599-1669); his life, character and style.

LUEBKE, *Hist. Art*, Vol. 2, p. 535.
 KNARDOT, *Pic. Gal. Arts*, Vol. 2, text p. 387.

VIARDOT, *Hist. Painters*, pp. 220-2;
Wonders of European Art, pp. 50-5, 68 9.

STOTHERT, *French and Spanish Painters*, pp. 37-41, 50-1. 54.

WORNUM, *Epochs of Painting*, pp. 387-9.

HEATON, *Hist. Painting*, pp. 291-5, 297-9.

JARVES, *Art Thoughts*, p. 179; *Art Hints*, p. 278.

BAXLEY, *Spain*, Vol. 2, pp. 296-7, 316-7, 322.

SHEDD, *Famous Painters*, pp. 162-4.

TYTLER, *Old Masters*, pp. 260-7, 269-75.

STIR'G MAXWELL, *Artists of Spain* (ed.'91)

6. Characteristic works of Velasquez: Spinners; Forge of Vulcan; Surrender of Breda; Drinkers; Maids of Honor (the "Meninas"); Water Carrier; Boar Hunt in the National Gallery, London; the Forge of Vulcan.

LUEBKE, *Hist. Art*, Vol. 2, pp. 525-6.

VIARDOT, *Hist. Painters*, pp. 223-6;
Wonders of European Art, pp. 59 67.

HEATON, *Hist. Painting*, pp. 295 6.

TYTLER, *Old Masters*, pp. 271-2, 278 80.

STOTHERT, *French and Spanish Painters*, pp. 43, 46-8, 51-4.

BAXLEY, *Spain*, Vol. 2, pp. 306-12.

KOEHLER, *Hist. Art*, Pl. 241.

STIRLING, *Velasquez and his works*.

7. Velasquez' religious pictures, especially his Crucifixion.

JAMESON, *Legends of the Madonna*, pp. 23-4, 49; *Hist. Our Lord*, Vol. 2, pp. 82, 205-6.

VIARDOT, *Hist. Painters*, p. 223; *Wonders of European Art*, pp. 58 9.

TYTLER, *Old Masters*, pp. 267-8.

STOTHERT, *French and Spanish Painters*, p. 44.

BAXLEY, *Spain*, Vol. 2, pp. 295-6, 312-6.

TAINE, *Florence and Venice*, p. 360.

KOEHLER, *Hist. Art*, pl. 242.

8. Velasquez as a portrait painter; portrait of his Wife; portraits and portrait groups of the King, Philip IV; Ferdinand de Medici and his Consort; Menippus; Æsop; Pope Innocent X.; the Laughing Idiot; the Laughing Peasant Boy.

LUEBKE, *Mon. Art*, Vol. 2, pl. 97, text p. 277.

VIARDOT, *Hist. Painters*, pp. 222-3; *Wonders of European Art*, pp. 56-8.

HEATON, *Hist. Painting*, pp. 294-5.

STOTHERT, *French and Spanish Painters*, pp. 41-3, 48-50.

BAXLEY, *Spain*, Vol. 2, pp. 297-305.

TYTLER, *Old Masters*, pp. 268-9, 275-8.

KOEHLER, *Hist. Art*, pls. 241-5.

9. Bartolomé Esteban Murillo, the great master of the Andalusian school (1618-1682); his life, character and style.

BLANC, *Painters of All Nations*, Eng. ed., pp. 1-16.

WORNUM, *Epochs of Painting*, pp. 390-3.

LUEBKE, *Hist. Art*, Vol. 2, pp. 536-9.

KNIGHT, *Pict. Gal. Arts*. Vol. 2, text p. 387.

VIARDOT, *Hist. Painters*, pp. 204-6;

Wonders of European Art, pp. 25-9.

SWEETSER, *Murillo*, pp. 7-21, 30-6, 41-3, 55-7, 62-7, 95-111.

TYTLER, *Old Masters*, pp. 280-4.

HEATON, *Hist. Painting*, pp. 299-303, 305-6.

STOTHERT, *French and Spanish Painters*, pp. 55-60.

BAXLEY, *Spain*, Vol. 2, pp. 26, 278-80, 284.

JARVES, *Art Hints*, pp. 280-1; *Art Thoughts*, pp. 177-9.

SHEDD, *Famous Painters*, pp. 192-5.

HALL, *Gems of European Art*, Vol. 1, pp. 31-6.

10. Murillo's religious pictures; St. Anthony of Padua; St. Elizabeth of Hungary; St. Francis and the Paralytic; Prodigal Son; Apotheosis of the Virgin; Madonna pictures, etc.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 539-40;
Mon. Art, Vol. 2, pl. 97, text pp.
 277-8.
- KNIGHT, *Pict. Gal. Arts*, Vol. 2, II.
 p. 381.
- JAMESON, *Hist. Our Lord*, Vol. 1, pp.
 368-9; Vol. 2, pp. 380-1; *Legends of
 the Madonna*, pp. 36, 46-7, 49-50, 120;
Sacred Art, Vol. 1, pp. 127-8, 312-3,
 361-2; Vol. 2, pp. 676-7.
- VIARDOT, *Hist. Painters*, pp. 206-11;
Wonders of European Art, pp. 29-42.
- SWEETSER, *Murillo*, pp. 38-41, 70-7, 80-
 5, 88-91, 94.
- HEATON, *Hist. Painting*, pp. 303-4.
- STOHLERT, *French and Spanish Painters*,
 pp. 58-9, 61.
- BAXLEY, *Spain*, Vol. 2, pp. 11-26, 30-1,
 33-6, 274-7, 280-4, 285-94.
- TAINE, *Rome and Naples*, p. 163.
- TYTLER, *Old Masters*, pp. 284-5.
- SHEDD, *Famous Painters*, p. 194.
- KOEHLER, *Hist. Art*, pl. 242.
- HALL, *Gems of European Art*, pl. 4.

11. Murillo's pictures of beggar children: Playing at Dice; Eating Grapes; Counting Money, Beggar Boy, etc.

- LUEBKE, *Mon. Art*, Vol. 2, pl. 97, text
 p. 277.
- KNIGHT, *Pict. Gal. Arts*, II. p. 381.
- VIARDOT, *Hist. Painters*, p. 211.
- SWEETSER, *Murillo*, pp. 105-8.
- JARVES, *Art Hints*, pp. 281-2.
- TYTLER, *Old Masters*, p. 285.
- KOEHLER, *Hist. Art*, pls. 241-2.
- HALL, *Gems of European Art*, pp.
 29-30.

XIX.—THE PRINCIPAL FRENCH PAINTERS.

THE EARLY PERIOD.

[1600-1700 A. D.]

1. General outline of the early history of art in France; architecture, book illumination and glass painting.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 395.

STEPHENS, *Flemish and French Pictures*, pp. 181-94.

GERARD SMITH, *Spanish and French Painters*, pp. 93-100.

LUEBKE, *Hist. Art*, Vol. 2, p. 577.

VIARDOT, *Hist. Painters*, pp. 369-72; *Wonders of European Art*, pp. 232-41.

STOUGHTON, *French and Spanish Painters*, pp. 75-100.

2. Nicolas Poussin, the first great master of painting in France (1593-1665); his Roman training; personal characteristics.

LUEBKE, *Hist. Art*, Vol. 2, pp. 562-3, 577.

VIARDOT, *Hist. Painters*, pp. 372-3; *Wonders of European Art*, pp. 241-3, 249.

HEATON, *Hist. Painting*, pp. 262-3.

STOUGHTON, *French and Spanish Painters*, pp. 100-4.

SHEDD, *Famous Painters*, pp. 159-60.

TYTLER, *Old Masters*, pp. 286-92.

STRANAHAN, *Hist. French Painting*, pp. 35-45.

JARVES, *Art Thoughts*, pp. 233-5; *Art Studies*, p. 127.

RUSKIN, *Mod. Painters*, Vol. 3, p. 330; Vol. 5, pp. 261-3.

DOHME, *Early Masters*, pp. 486-507, 509-10.

ECLECTIC MAGAZINE, March 1853, "Nicolas Poussin."

REYNOLDS, *Discourses on Art*, Vol. 1, pp. 357, 445.

GERARD SMITH, *Spanish and French Painters*, pp. 115-22.

3. Poussin's study and use of the landscape; Shepherds of Arcadia; Scene near Athens; Heroic landscapes.

VIARDOT, *Hist. Painters*, p. 375; *Wonders of European Art*, p. 246,

RUSKIN, *Mod. Painters*, Vol. 1, p. 88.

BLANC, *Gram. of Painting*, pp. 23-4.

TAINE, *Rome and Naples*, pp. 197, 222-3.

DOHME, *Early Masters*, pp. 508-9.

KOEHLER, *Hist. Art*, pl. 244.

HALL, *Gems of European Art*, Vol. 1, pl. 23, pp. 81-2.

TYTLER, *Old Masters*, pp. 292-6.

4. Poussin's religious pictures; Ecstasy of St. Paul; sacred allegories of the Four Seasons, viz: Adam and Eve in Paradise, Ruth Gleaning, Return of the Spies and the Deluge; Moses at the Well.

LUEBKE, *Mon. Art*, Vol. 2, pl. 98, text pp. 278-9.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, Il. p. 377.

JAMESON, *Works*, see Index "Poussin."

VIARDOT, *Hist. Painters*, pp. 373-5; *Wonders of European Art*, pp. 244-5.

STOTHERT, *French and Spanish Painters*, p. 104.

DOHME, *Early Masters*, pp. 507-8.

5. Poussin's historical pictures; Rape of the Sabines; Will of Eudamidas; Death of Germanicus.

VIARDOT, *Wonders of European Art*, p. 245,

BLANC, *Grammar of Painting*, p. 43.

DOHME, *Early Masters*, p. 508.

6. Poussin's mythological and allegorical pictures; Triumph of Flora; Triumph of Neptune; Death of Eurydice; Triumph of Truth.

- LUEBKE, *Mon. Art*, Vol. 2, Pl. 101, text p. 285.
 VIARDOT, *Wonders of European Art*, pp. 245-6.
 RUSKIN, *Mod. Painters*, Vol. 3, p. 330.
 DOHME, *Early Masters*, p. 508.
 KOEHLER, *Hist. Art*, Pl. 243.

7. Claude Lorrain [Gellée], the first master of landscape proper (1600-1682); his industrious life and faithful study of nature on the Campagna; French landscape painting in general.

- STRANAHAN, *Hist. French Painting*, pp. 42-46; 229-32.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 578-9.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 383.
 HEATON, *Hist. Painting*, pp. 263-4.
 VIARDOT, *Hist. Painters*, pp. 375-6; *Wonders of European Art*, pp. 249-50.
 TYTLER, *Old Masters*, pp. 296-8.
 STROTHERT, *French and Spanish Painters*, pp. 105-6.
 SWEETSER, *Lorrain*, pp. 7-44, 66-74, 91-100, 107-12, 119-34, 137-40.
 CASSELL, *Art Treasures*, pp. 384-7.
 JARVES, *Art Studies*, pp. 236-7.

8. Select examples of Lorrain's landscape painting: Mill in the Doria Palace, Rome; Marriage of Isaac and Rebecca; Worship of the Golden Calf; Hagar in the Desert; Noon; Evening; Study of Trees.

- LUEBKE, *Mon. Art*, Vol. 2, pl. 101, text p. 285.
 VIARDOT, *Hist. Painters*, pp. 376-8; *Wonders of European Art*, pp. 250-6.
 KOEHLER, *Hist. Art*, pl. 243.
 TYTLER, *Old Masters*, pp. 298-303.
 LANZI, *Hist. Painting*, Vol. 2, pp. 247-8.
 HARE, *Walks in Rome*, p. 52.
 SWEETSER, *Lorrain*, pp. 44-52, 74-5, 78-81, 83-6, 100-6.
 RUSKIN, *Mod. Painters*, Vol. 1, preface, pp. 38-40, pp. 191-2, 205-6, 274-7; Vol. 5, pp. 258-61.
 CASSELL, *Art Treasures*, pp. 387-96.
 HALL, *Gems of European Art*, Vol. 2, pl. 26, pp. 67-8.

9. Select examples of Lorrain's marine pieces; Embarkation of the Queen of Sheba; Landing of Cleopatra; Seaport at Sunset; Morning.

- VIARDOT, *Hist. Painters*, pp. 375-8; SWEETSER, *Lorrain*, pp. 75, 81-3, 86-8,
Wonders of European Art, pp. 253-4. 134-7.
 RUSKIN, *Mod. Painters*, Vol. 5, p. 259. CASSELL, *Art Treasures*, pp. 393-4.

10. Charles Lebrun, first President of the Royal Academy of France (1619-1690); his peculiar theory and style; series of paintings of the Battles of Alexander; the Family of Darius at the Feet of Alexander.

- STRANAHAN, *Hist. French Painting*, pp. 47-52.
 LUEBKE, *Hist. Art*, Vol. 2, p. 563; *Mon. Art*, Vol. 2, pl. 98, text p. 279.
 JAMESON, *Works*, see Index, "Lebrun,"
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 395.
 VIARDOT, *Hist. Painters*, pp. 379-80; *Wonders of European Art*, pp. 261-3.
 HEATON, *Hist. Painting*, pp. 473-4.
 STEPHENS, *Flemish and French Pictures*, pp. 196 7.
 STOTHERT, *French and Spanish Painters*, pp. 91-5.
 DOHME, *Early Masters*, pp. 511-26.
 KOEHLER, *Hist. Art*, pl. 243.
 TYTLER, *Old Masters*, pp. 303-5.

11. Eustache Lesueur, painter of Scenes from monastic life (1617-1655); History of St. Bruno; Vision of St. Bernard; Preaching of St. Paul at Ephesus; Descent from the Cross.

- STRANAHAN, *Hist. French Painting*, pp. 48-9, 52-7.
 LUEBKE, *Hist. Art*, Vol. 2, p. 563; *Mon. Art*, Vol. 2, Pl. 98, Text p. 279.
 JAMESON, *Works*, see Index, "Lesueur."
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text p. 395.
 VIARDOT, *Hist. Painters*, pp. 378-9; *Wonders of European Art*, pp. 258 60
 HEATON, *Hist. Painting*, p. 473.

STOTHERT, French and Spanish Painters,
pp. 87-91.

JARVES, Art Thoughts, pp. 233, 235-6.

STEPIENS, Flemish and French Pictures,
p. 197.

DOHME, Early Masters, pp. 513-4.

BLANC, Grammar of painting, pp. 43,
60-1.

KOEHLER, Hist. Art, Pl. 242.

XX.—THE PRINCIPAL FRENCH PAINTERS.

LATER PERIOD.

[1700-1850 A. D.]

1. French Painting in the eighteenth century.
Antoine Watteau, painter of fashionable life (1684-1721);
Embarkation for the Island of Cytheria; Fête Champêtre,
in the Dulwich gallery; Elysian Fields.

STRANAHAN, Hist. French Painting, pp.
73-89; 90-6.

LUEBKE, Hist. Art, Vol. 2, p. 574.

VIARDOT, Hist. Painters, p. 282; Won-
ders of European Art, pp. 267-8.

STOTHERT, French and Spanish Painters,
pp. 110-4.

HEATON, Hist. Painting, pp. 474-5.

SHEDD, Famous Painters, pp. 215-6.

TYTLER, Old Masters, pp. 305-7.

KOEHLER, Hist. Art, pl. 243.

HALL, Gems of European Art, Vol. 1,
pl. 1.

2. Claude Joseph Vernet, the best marine painter of
the French School (1714-1789); Seaports of France, Nos.

596 and 615 in the Louvre; View of St. Angelo, Rome, in the National gallery.

STRANAHAN, Hist. French Painting, pp. 109-11.

BLANC, Painters of All Nations, pp. 97-110.

LUEBKE, Hist. Art, Vol. 2, p. 580.

VIARDOT, Hist. Painters, p. 384; Wonders of European Art, pp. 271-2.

STOTHERT, French and Spanish Painters, pp. 134-8.

HEATON, Hist. Painting, p. 477.

3. Jean Baptiste Greuze, painter of domestic and rural life (1726-1805); the Paralytic with his Children; the Son's Punishment; the Children's Welcome to the Returning Nurse; Broken Pitcher; Village Bride; Paternal Curse.

François Boucher; his style the most perfect embodiment of French taste in the eighteenth century (1703-70); the Feast of the Gods; Birth and Death of Adonis; the Forge of Vulcan.

STRANAHAN, Hist. French Painting, pp. 114-18 (Greuze); 102-5 (Boucher).

LUEBKE, Hist. Art, Vol. 2, p. 574.

VIARDOT, Hist. Painters, pp. 383, 385, Wonders of European Art, pp. 272-4.

TYTLER, Old Masters, pp. 307-8.

STROTHERT, French and Spanish Painters, pp. 119-23.

KOEHLER, Hist. Art, pl. 244.

AMERICAN ART REVIEW, 1880, p. 313.

BLANC, Painters of All Nations, pp. 81-94 (Boucher), 65-78 (Valentin).

4. Jacques Louis David (1749-1825); revival of the classic style in painting; Oath of the Horatii; Leonidas at Thermopylæ; Sabine Women; Death of Socrates; Assassination of Lepelletier; Crowning of Napoleon and Josephine; portrait of Pope Pius VII.

- STRANAHAN, *Hist. French Painting*, pp. 138-48.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 612-3;
Mon. Art. Vol. 2, pl. 104, text p. 291.
 VIARDOT, *Hist. Painters*, pp. 386-7;
Wonders of European Art, pp. 275-82.
 KOEHLER, *Hist. Art*, Pl. 246.
- STOTHERT, *French and Spanish Painters*, pp. 126-34.
 HEATON, *Hist. Painting*, pp. 477-81.
 TYTLER, *Mod. Painters*, pp. 157-60.
 KNIGHT, *Pic. Gal. Arts*, Vol. 2, II. p. 393, text p. 395.
 STEPHENS, *French and Flemish Pictures*, p. 216.

5. Pierre Paul Prud'hon, master of the graceful style of his time (1758-1823); *Justice and Divine Vengeance Pursuing Crime*; *Assumption of the Virgin and the Dying Christ*, in the Louvre.

- STRANAHAN, *Hist. French Painting*, pp. 150-4.
 VIARDOT, *Hist. Painters*, pp. 389-90;
Wonders of European Art, pp. 286-90.
- STOTHERT, *French and Spanish Painters*, pp. 154-8.
 STEPHENS, *Flemish and French Pictures*, pp. 217-22.

6. Gros and Ingres, the greatest pupils of David: Antoine Jean Gros (1771-1835); *the Pest at Jaffa*; *the Field of Eylau*; *Aboukir*.

Jean Auguste Dominique Ingres (1781-1867); *Francisca de Rimini*; *Stratonice*; *La Source*; *Apotheosis of Homer*, in the Louvre; *Henry IV., Playing with his Children*.

- STRANAHAN, *Hist. French Painting*, pp. 161-67 (Gros.); 166-71 (Ingres.)
 LUEBKE, *Hist. Art*, Vol. 2, pp. 612-3;
Mon. Art. Vol. 2, pl. 129, text pp. 331-2.
 VIARDOT, *Hist. Painters*, pp. 388-9,
 391-2; *Wonders of European Art*, pp. 297-8.
 TYTLER, *Mod. Painters*, pp. 161-5.
- ROSSETTI, *Fine Art*, pp. 102-4.
 CLEMENT, *Artists*, 19th Cent., Vol. 1. pp. 379-82.
 STOTHERT, *French and Spanish Painters*, pp. 196-200.
 STEPHENS, *Flemish and French Pictures*, pp. 246-8.
 HAMERTON, *Contemporary French Painters*, pp. 14-18.

7. Emile Jean Horace Vernet, the battle painter of three wars (1789-1863); Battle of Fontenoy; Battle of Montmirail; Defence of the Barrier of Clichy; Battle of the Alma; Taking of Warsaw.

STRANAHAN, *Hist. French Painting*, pp. 176-82.

LUEBKE, *Hist. Art*, Vol. 2, pp. 629-30; *Mon. Art*, Vol. 2, pl. 129, text pp. 333-4.

VIARDOT, *Hist. Painters*, p. 392; *Wonders of European Art*, pp. 298-301.

TYTLER, *Mod. Painters*, pp. 166-70.

CLEMENT, *Artists 19th Cent.*, Vol. 2, pp. 316-20.

ROSSETTI, *Fine Art*, pp. 104-5.

STOTHEBT, *French and Spanish Painters*, pp. 161-6.

STEPHENS, *Flemish and French Pictures*, pp. 241-6.

REES, *Vernet*, pp. 1-52.

WORNUM, *Epochs of Painting*, pp. 488-90.

HAMERTON, *Contemporary Painters*, pp. 29-33.

8. Jean Louis Théodore André Gericault, the opponent of the classicists and the first of the Romantic School (1790-1824); Raft of the Medusa; Hunter Wounded; Derby d'Epsom.

LUEBKE, *Hist. Art*, Vol. 2, p. 628.

VIARDOT, *Hist. Painters*, p. 391; *Wonders of European Art*, pp. 290-2.

STOTHEBT, *French and Spanish Painters*, pp. 150-4.

TYTLER, *Mod. Painters*, pp. 165-6.

STEPHENS, *Flemish and French Pictures*, pp. 224-6.

STRANAHAN, *Hist. French Painting*; see Index.

9. Eugène Delacroix, the greatest of the Romantic School (1799-1863); Dante and Virgil; Tasso in a Madhouse; Massacre of Scio; the Women of Algiers; the Fanatics of Tangiers.

- STRANAHAN, Hist. French Painting, pp. 198-207.
 LUEBKE, Hist. Art, Vol. 2, p. 629; Mon. Art, Vol. 2, pl. 130, text p. 335.
 VIARDOT, Hist. Painters, p. 394; Wonders of European Art, p. 298.
 ROSSETTI, Fine Art, pp. 108-11.
 CLEMENT, Artists 19th Cent., Vol. 1, pp. 194-6.
 STOTHERT, French and Spanish Painters, pp. 182-92.
 STEPHENS, Flemish and French Pictures, pp. 233-6.

10. Ary Scheffer (1795-1858); St. Augustine and his Mother; Magdalene; Dante and Beatrice; Christ the Comforter; Christ the Judge; Temptation of Christ.

- STRANAHAN, Hist. French Painting, pp. 209-13.
 LUEBKE, Hist. Art, Vol. 2, p. 628-9; Mon. Art, Vol. 2, pl. 129, text pp. 332-3.
 CLEMENT, Artists, 19th Cent., Vol. 2, pp. 237-9.
 TYTLER, Mod. Painters, pp. 178-90.
 VIARDOT, Hist. Painters, p. 393; Wonders of European Art, p. 298.
 STEPHENS, Flemish and French Pictures, pp. 232-3.
 STOTHERT, French and Spanish Painters, pp. 178-82.

11. Paul Delaroche, the painter of recent history (1797-1856); Assassination of the Duke of Guise; Execution of Lady Jane Grey; Charles I. in the Guard Room; Princes in the Tower; Death of Queen Elizabeth; the Hemicycle series, in the Academy of fine Arts, Paris.

- STRANAHAN, Hist. French Painting, pp. 214-18.
 LUEBKE, Hist. Art, Vol. 2, p. 630; Mon. Art, Vol. 2, pls. 129-30, text pp. 334-5.
 VIARDOT, Hist. Painters, p. 394; Wonders of European Art, p. 301.
 CLEMENT, Artists, 19th Cent., Vol. 1, pp. 197-8.
 TYTLER, Mod. Painters, pp. 170-7.
 STOTHERT, French and Spanish Painters, pp. 167-83.
 STEPHENS, Flemish and French Pictures, pp. 228-32.
 REES, Vernet, pp. 57-87, and analysis of Hemicycle, pp. I-XXX.

12. Louis Leopold Robert (1794-1835): Reapers in the Pontine Marshes; Madonna del Arco; Departure of the Fishermen.

STRANAHAN, *Hist. French Painting*, pp. 218-20.

LUEBKE, *Hist. Art*, Vol. 2, p. 630; *Mon. Art*, Vol. 2, pl. 129, text p. 333.

VIARDOT, *Hist. Painters*, p. 393; *Wonders of European Art*, pp. 292-6.

STOTHERT, *French and Spanish Painters*, pp. 173-8.

STEPHENS, *Flemish and French Pictures*, pp. 227-8.

HALL, *Gems of European Art*, Vol. 1, pl. 3, pp. 7-12.

13. Alexander Gabriel Decamps, the first of the Oriental school (1803-1860); Defeat of the Cimbri; Watch-Guard at Smyrna; Turkish Guard-Room; the Monkey Experts.

STRANAHAN, *Hist. French Painting*, pp. 222-8.

LUEBKE, *Hist. Art*, Vol. 2, p. 630; *Mon. Art*, Vol. 2, pl. 130, text pp. 335-6.

VIARDOT, *Hist. Painters*, p. 395; *Wonders of European Art*, p. 301.

ROSSETTI, *Fine Art*, p. 111.

CLEMENT, *Artists, 19th Cent.*, Vol. 1, pp. 188-9.

STOTHERT, *French and Spanish Painters*, pp. 200-4.

STEPHENS, *Flemish and French Pictures*, pp. 237-41.

14. Constant Troyon, animal and landscape painter of no school (1810-1865); Oxen going to Work; Valley of the Toque; Ferry Boat.

Jean Baptiste Camille Corot, the greatest landscape painter of the modern French school (1796-1875); Homer and the Shepherds; Democritus among the Abderites.

Pierre Etienne Théodore Rousseau, landscape painter (1812-1867); *Descent of the Cows in Autumn*; the *Alley of Chestnut Trees*.

Jean François Millet, the master of the highest sentiment in rustic life (1814-1875); the *Sower*; the *Reaper*; the *Gleaners*; the *Potato Gatherers*; the *Angelus*; the *Water-Carrier*.

STRANAHAN, *Hist. French Painting*, pp. 257-61 (Troyon); 234-40 (Corot); 242-3 (ROUSSEAU); 364-76 (Millet).

LUEBKE, *Hist. Art*, Vol. 2, p. 632; *Mon. Art*, Vol. 2, pl. 135, text p. 344.

VIARDOT, *Hist. Painters*, pp. 393-6.

CLEMENT, *Artists, 19th Cent.*, Vol. 1, pp. 158-62; Vol. 2, pp. 117-20, 226, 301-2.

TYTLER, *Mod. Painters*, pp. 191-3.

STOTHERT, *French and Spanish Painters*, p. 221.

STEPHENS, *French and Flemish Pictures*, pp. 248-52.

BENJAMIN, *Contemporary Art in Europe*, pp. 85-9, 90-1, 93-4.

XXI. THE PRINCIPAL ENGLISH PAINTERS.

[1700-1873 A. D.]

1. The early history of painting in England; no native school but considerable demand at court for portraits; foreign artists, Dutch, Flemish, Italian and French were in royal service from Henry VII., till George I.; among the many were Holbein, Van Dyke and Rubens, and finally Peter Lely and Godfrey Kneller became knighted citizens.

- WILMOT-BUXTON, *English Painters*, pp. 1-35.
 CHESNEAU, *English School of Painting*, Eng. ed., Introduction.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 395, 398.
 HEATON, *Hist. Painting*, pp. 490-5.
 VIARDOT, *Hist. Painters*, pp. 397-402.
 KNIGHT, *Hist. England*, Vol. 5, pp. 461-3; Vol. 7, pp. 65-72.
 REYNOLDS, *Discourses on Art*, Vol. 1, Intro. pp. 2-26.

2. William Hogarth, the founder of the English School and master of satire (1697-1764); his independent spirit and peculiar style of painting.

- CHESNEAU, *English School of Painting*, Eng. ed., pp. 1-12, 319-20.
 WILMOT-BUXTON, *Eng. Painters*, pp. 36-40.
 WORNUM, *Epochs of Painting*, pp. 507-9.
 LUEBKE, *Hist. Art*, Vol. 2, p. 574.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 398.
 VIARDOT, *Hist. Painters*, pp. 402-4.
 CASSELL, *Art Treasures*, pp. 110-18, 127-34.
 HEATON, *Hist. Painting*, pp. 495-500.
 ROSSETTI, *Fine Art*, pp. 8-9, 146, 149.
 PARTON, *Caricature*, pp. 133-46.
 WRIGHT, *Hist. Caricature*, pp. 434-5.
 TRUSLER, *Hogarth's Works*, Vol. 1, pp. 1-19.
 LONG, *Art Laws*, pp. 143-5.
 DOBSON, *Hogarth*, pp. 7-18, 85-6, 93-109.
 KNIGHT, *Hist. England*, Vol. 5, pp. 463-6.

3. Hogarth's several series of works illustrative of the evils of his time; *Marriage à la Mode*; *Rake's Progress*; *Idle and Industrious Apprentice*, etc.

- CHESNEAU, *Eng. School of Painting*, pp. 12-20.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 396.
 VIARDOT, *Hist. Painters*, p. 404.
 CASSELL, *Art Treasures*, pp. 118-9, 126-7.
 WILMOT-BUXTON, *Eng. Painters*.
 TRUSLER, *Hogarth's Works*, Vol. 1, pp. 1-128; Vol. 2, pp. 133-47, 108-75.
 WRIGHT, *Hist. Caricature*, pp. 435-40.
 DOBSON, *Hogarth*, pp. 19-29, 38-9, 47-60, 65-7, 79-83, 91-3.
 KNIGHT, *Hist. England*, Vol. 5, pp. 470-2.

4. Hogarth's single pieces; *March of the Guards to Finchley*; *Enraged Musician*; *Sleeping Congregation*; *Gin Lane*; *Beer Street*, etc.

LUEBKE, *Mon. Art*, Vol. 2, pl. 98, text p. 280.

JAMESON, *Sacred Art*, Vol. 1, pp. 222-3.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II, p. 396.

VIARDOT, *Hist. Painters*, p. 404.

CASELL, *Art Treasures*, II, pp. 117-8, Text pp. 119-23.

PARTON, *Caricature*, pp. 134, 138, 142-6.

HAMERTON, *Contemp. French Painters*, pp. 45-8.

WRIGHT, *Hist. Caricature*, pp. 440-5.

TRUSLER, *Hogarth's Works*, Vol. 1, pp. 129-32; Vol. 2, pp. 147-66, 175-201.

DOBSON, *Hogarth*, pp. 29-30, 42-6, 63-5, 69-71, 85-92.

KNIGHT, *Hist. England*, Vol. 5, pp. 468-70, 472-3.

KOEHLER, *Hist. Art*, pl. 245.

BICKER'S ED., *Examples of Modern British Art*, Pl. 1.

WILMOT-BUXTON, *Eng. Painters*, p. 42.

5. Richard Wilson, the first English painter attempting landscape (1713-1782); *Ruins of the Villa Maecenas at Tivoli* and *Destruction of Niobe's Children*, in the National Gallery; *Landscape No. 215* (Dulwich Gallery).

CHESNEAU, *E.g. School of Painting*, pp. 109-14.

LUEBKE, *Mon. Art*, Vol. 2, pl. 136, text pp. 345-6.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 399.

HEATON, *Hist. Painting*, pp. 508-10.

VIARDOT, *Hist. Painters*, p. 405.

WORNUM, *Epochs of Painting*, pp. 516-17.

CASELL, *Art Treasures*, pp. 99-110.

REYNOLDS, *Discourses on Art*, Vol. 2, pp. 89-90.

TYTLER, *Mod. Painters*, pp. 37-41.

BICKER'S ED., *Examples of Modern British Art*, pl. 2.

6. Joshua Reynolds, the first president of the Royal Academy and reformer of English portraiture (1725-1792); his method of study and his discourses on art; the rise of the Royal Academy.

- COOK, Art in England, pp. 55-103 (Royal Academy).
 CHESNEAU, Eng. School of Painting, pp. 20-1 (foot note).
 CONWAY, Gainsborough and Reynolds.
 LUEBKE, Hist. Art, Vol. 2, p. 564.
 KNIGHT, Pict. Gal. Arts, Vol. 2, text p. 398.
 VIARDOT, Hist. Painters, pp. 406-8.
- CASELL, Art Treasures, pp. 51-5, 58-61, 66-7.
 WORNUM, Epochs of Painting, pp. 509-12.
 HEATON, Hist. Painting, pp. 501-5.
 SWEETSER, Reynolds.
 LONG, Art Laws, pp. 148-52.
 ROSSETTI, Fine Art, p. 152.
 TYTLER, Mod. Painters, pp. 13-26.

7. Portraits by Reynolds: Miss Kemble; Mrs. Siddons as the Tragic Muse; Admiral Kepple; Samuel Johnson, etc.

- VIARDOT, Hist. Painters, p. 408.
 CASELL, Art Treasures, pp. 55-58.
- SWEETSER, Reynolds.
 TYTLER Mod. Painters, pp. 19-20.

8. Historic and poetic paintings: Macbeth and the Witches; Hercules strangling the Serpent; Strawberry Girl; Robinetta; "Nelly O'Brien."

- CHESNEAU, Eng. School of Painting, pp. 24-30.
 LUEBKE, Mon. Art, Vol. 2, pl. 98, text p. 279.
 JAMESON, Sacred Art, Vol. 2, p. 592.
 KNIGHT, Pict. Gal. Arts. Vol. 2, II. p. 397.
 VIARDOT, Hist. Painters, p. 408.
- CASELL, Art Treasures, pp. 55-8, 61-5.
 HALL, Gems of European Art, Vol. 1, pp. 113-18.
 KOEHLER, Hist. Art, pl. 245.
 BICKER'S ED., Examples of Modern British Art, pl. 3.
 SWEETSER, Reynolds.

9. Thomas Gainsborough, the father of English landscape, bravely ignoring the Italian style (1727-1788); Market Cart; Cottage Door; Shepherd Boy in a Storm;

portrait of Mrs. Siddons (National Gallery); the "Blue Boy" 'master Buttall;' comparison of Reynolds and Gainsborough.

CHESNEAU, Eng. School of Painting, pp.

31-3 (foot note), 115-17, 31-40; 20-4.

WORNUM, Epochs of Painting, pp. 517-18.

CONWAY, Gainsborough and Reynolds.

L'EBKE, Hist. Art, Vol. 2, pp. 564, 580.

KNIGHT, Pict. Gal. Arts, Vol. 2, II. p.

397, text p. 399.

VIARDOT, Hist. Painters, p. 409.

TYTLER, Mod. Painters, pp. 27-39.

HEATON, Hist. Painting, pp. 505-6.

HALL, Gems of European Art, Vol. 1, pp.

101-4, 133-4.

GASSELL, Art Treasures, pp. 67-78.

KOEHLER, Hist. Art, pl. 245.

REYNOLDS, Discourses on Art, Vol. 2, pp.

80-9, 92-7.

THORNBURY, Life of Turner, pp. 247-53.

BICKER'S ED., Examples of Modern British Art, pl. 4.

10. John Singleton Copley (1737-1815); Death of Lord Chatham; Siege of Gibraltar; Death of Major Pier-son; Charles I. Signing Strafford's Death Warrant.

CHESNEAU, Eng. School of Painting, p. 62.

VIARDOT, Hist. Painters, pp. 410-11.

TYTLER, Mod. Painters, pp. 47-8.

HEATON, Hist. Painting, p. 514.

ROSSETTI, Fine Art, pp. 152-3.

BICKER'S ED., Examples of Modern British Art, pl. 5.

TUCKERMAN, American Artists, pp. 71-81.

BENJAMIN, Art in America, Frontispiece, pp. 19-21.

11. Benjamin West, the second president of the Royal Academy (1738-1820); Death on the Pale Horse; Christ Healing the Sick; Christ Rejected; Death of General Wolf; Saul and the Witch of Endor.

WORNUM, Epochs of Painting, pp. 514-16.

CHESNEAU, Eng. School of Painting, pp. 60-2.

LUEBKE, *Hist. Art*, Vol. 2, pp. 565; *Mon. Art*, Vol. 2, pl. 98, text p. 280.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 397, text p. 399.
 VIARDOT, *Hist. Painters*, p. 411.
 TYTLER, *Mod. Painters*, pp. 44-70.
 HEATON, *Hist. Painting*, pp. 511-2.
 KOEHLER, *Hist. Art*, Pl. 245.

LONG, *Art Laws*, pp. 152-7.
 HALL, *Gems of European Art*, Vol. 1, pp. 37-41; Vol. 2, pp. 27-8.
 TUCKERMAN, *American Artists*, pp. 196-202.
 BENJAMIN, *Art in America*, pp. 17-19.
 BICKER'S ED., *Examples of Modern British Art*, pl. 6.

12. Thomas Lawrence (1769-1830); *Hamlet with Yorick's Skull*; *Coriolanus*; portraits of George IV., Lady Peel, Mrs. Siddons, the "Red Boy" 'Master Lambton,' etc.

CHESNEAU, *Eng. School of Painting*, pp. 49-56.
 LUEBKE, *Hist. Art*, Vol. 2, p. 564.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 396.
 VIARDOT, *Hist. Painters*, pp. 417-18.
 TYTLER, *Mod. Painters*, pp. 80-5.
 HEATON, *Hist. Painting*, pp. 507-8.

CASELL, *Art Treasures*, pp. 166-83.
 LONG, *Art Laws*, pp. 152-7.
 KOEHLER, *Hist. Art*, pl. 245.
 MURRAY, *British School of Art*, Vol. 2, pl. 13.
 BICKER'S ED., *Examples of Modern British Art*, pl. 8.
 THORNBURY, *Life of Turner*, pp. 253-7.

13. Joseph Mallord William Turner, the greatest landscape painter of England (1775-1851); his isolated life and peculiar character; his three styles and periods of excellence.

WORNUM, *Epochs of Painting*, pp. 537-9.
 HAMERTON, *Turner*, pp. 1-48.
 CHESNEAU, *Eng. School of Painting*, pp. 145-53.
 COOK, *Art in England*, pp. 316-59.

LUEBKE, *Hist. Art*, Vol. 2, p. 636.
 VIARDOT, *Hist. Painters*, pp. 420-1.
 HEATON, *Hist. Painting*, pp. 518-23.
 CLEMENT, *Artists, 19th Cent.*, Vol. 2, pp. 304-6.

CASELL, *Art Treasures*, pp. 91-4, 98-9.
 THORNBURY, *Life of Turner*.
 MONKHOUSE, *Turner*.
 SWEETSER, *Turner*.

TYTLER, *Mod. Painters*, pp. 86-106.
 RUSKIN, *Mod. Painters*, Vol. 5, pp. 303-13, 358-9; also see Index.
 ROSSETTI, *Fine Art*, pp. 291-323.

14. Masterpieces of the first period of Turner's art life (1800-1820); Calais Pier; Wreck of the Minotaur; Death of Nelson; Dido Building Carthage; Crossing the Brook; Sun Rising in a Mist.

LUEBKE, *Mon. Art*, Vol. 2, pl. 136, text p. 345.
 HEATON, *Hist. Painting*, p. 521.
 CASELL, *Art Treasures*, pp. 95-8.
 THORNBURY, *Life of Turner*, pp. 415-36, 509-16.
 HAMERTON, *Turner*, pp. 148-54.

SWEETSER, *Turner*, pp. 44-8, 53-4, 60-2.
 RUSKIN, *Mod. Painters*, Vol. 1, pp. 128-9; Vol. 5, pp. 314-29; also see Index.
 RICHARDS, *Examples of British Art*, pls. 9, 13, 25.
 MONKHOUSE, *Turner*, pp. 48-9, 92-8.

15. Turner's second and best period (1820-1835); Bay of Baïæ; Ulysses deriding Polyphemus; Golden Bough; Regulus leaving Rome; Ancient Italy; Modern Italy; Cologne.

HAMERTON, *Turner*, pp. 198-9, 206-8, 223-4, 261-2, 278-80.
 MURRAY, *British Schools of Art*, Vol. 2, pl. 17.
 HEATON, *Hist. Painting*, pp. 521-2.
 THORNBURY, *Life of Turner*, pp. 436-49, 516-20.
 MONKHOUSE, *Turner*, pp. 97-9, 107-8, 114-5.

SWEETSER, *Turner*, pp. 66-77.
 RUSKIN, *Mod. Painters*, Vol. 5, pp. 330-47.
 VIARDOT, *Hist. Painters*, p. 421.
 BICKER'S ED., *Examples of Modern British Art*, pl. 9.
 RICHARDS, *Examples of British Art*, pls. 2, 4.

16. Turner's third and last period (1835-1844); the Old Temeraire; Burial of Wilkie; Snow Storm; Slave Ship.

THORNBURY, *Life of Turner*, pp. 323-4, 449-69, 520-5.

MONKHOUSE, *Turner*, pp. 118-20, 126-30.

RUSKIN, *Mod. Painters*, Vol. 5, pp. 347-55.

HAMERTON, *Turner*, pp. 283-92.

SWEETSER, *Turner*, pp. 96-9, 103-5.

HEATON, *Hist. Painting*, p. 522.

RICHARDS, *Examples of British Art*, pls. 7, 22.

17. John Constable, landscape painter, valiantly developing the work Gainsborough begun (1776-1837); Valley Farm; Cornfield; View on the River Stour.

WORNUM, *Epochs of Painting*, p. 540.

CHESNEAU, *Eng. School of Painting*, pp. 136-45.

CASELL, *Art Treasures*, pp. 79-91.

VIARDOT, *Hist. Painters*, pp. 421-2.

TYTLER, *Mod. Painters*, pp. 145-9.

SHEDD, *Famous Painters*, p. 272.

BICKER'S ED., *Examples of Modern British Art*, pl. 10.

THORNBURY, *Life of Turner*, pp. 260-4.

18. David Wilkie, painter of social life among the common people (1785-1841); his industrious life and style of genius.

WORNUM, *Epochs of Painting*, pp. 551-2.

CHESNEAU, *Eng. School of Painting*, pp. 71-3, 86-91.

HEATON, *Hist. Painting*, pp. 515-6.

CASELL, *Art Treasures*, pp. 79, 25-7.

VIARDOT, *Hist. Painters*, p. 424.

TYTLER, *Mod. Painters*, pp. 106-21.

LONG, *Art Laws*, pp. 145-8.

SHEDD, *Famous Painters*, pp. 267-9.

JARVES, *Art Thoughts*, pp. 203-4.

19. Wilkie's masterpieces: Village Politicians; Rent Day; Village Festival; Reading of the Will; Chelsea

Pensioners reading the Gazette of the Battle of Waterloo;
Blind Fiddler; Rent Day; the Cut Finger.

LUEBKE, *Mon. Art*, Vol. 2, pl. 132, text
p. 338.

HAMERTON, *Etching and Etchers*, pp.
273-6.

TYTLER, *Mod. Painters*, pp. 121-3.

RICHARDS, *Examples of British Art*, pl.
11.

BICKER'S ED., *Examples of Modern
British Art*, pl. 14.

CASSELL, *Art Treasures*, pp. 4-5, 8-25.

HALL, *Gems of European Art*, Vol. 1, pp.
129-32; Vol. 2, pp. 21-2, 29-32, 45-8,
53-6, 79-80, 101-4, 109-10.

20. Benjamin Robert Haydon (1786-1846); Christ's
Entry into Jerusalem; Judgment of Solomon; Raising of
Lazarus.

CHESNEAU, *Eng. School of Painting*, pp.
102-3.

VIARDOT, *Hist. Painters*, p. 425.

HEATON, *Hist. Painting*, pp. 514-5.

ROSSETTI, *Fine Art*, p. 151.

TYTLER, *Mod. Painters*, pp. 123-7.

SHEDD, *Famous Painters*, pp. 269-70.

BICKER'S ED., *Examples of Modern
British Art*, pl. 17.

21. William Mulready, the painter of child life (1786
-1863); Choosing the Wedding Gown; Wolf and Lamb;
Fight Interrupted; Crossing the Ford.

CHESNEAU, *Eng. School of Painting*, pp.
81-5.

HEATON, *Hist. Painting*, pp. 516-7.

VIARDOT, *Hist. Painters*, pp. 426-7.

TYTLER, *Mod. Painters*, pp. 211-6.

STEEPIENS, *Memorials of Mulready*.

BICKER'S ED., *Examples of Modern
British Art*, pl. 16.

MURRAY, *British Schools of Art*, Vol. 1,
pl. 1; Vol. 2, pls. 1, 7, 25.

CLEMENT, *Artists, 19th Cent.*, Vol. 2,
pp. 137-8.

22. William Etty (1787-1849); Judith and Holofernes; Benaiah, David's Chief Captain; Youth on the Prow and Pleasure at the Helm.

WORNUM, Epochs of Painting, pp. 532-3.

VIARDOT, Hist. Painters, pp. 427-8.

HEATON, Hist. Painting, pp. 517-8.

TYTLER, Mod. Painters, pp. 137-45.

CHESNEAU, Eng. School of Painting, pp. 64-6.

SHEDD, Famous Painters, pp. 273-5.

MURRAY, British Schools of Art, Vol. 1, pl. 44; Vol. 2, pl. 18.

BICKER'S ED., Examples of Modern British Art, pl. 20.

23. Charles Robert Leslie, the humorist painter (1794-1859); Sancho Panza and the Duchess; Uncle Toby and the Widow Wadman; Merry Wives of Windsor; the Queen's Coronation.

CHESNEAU, Eng. School of Painting, pp. 75-9.

VIARDOT, Hist. Painters, pp. 433-4, 456.

HEATON, Hist. Painting, p. 517.

CASELL, Art Treasures, pp. 137, 140.

TYTLER, Mod. Painters, pp. 219-29.

SHEDD, Famous Painters, 283-5.

BICKER'S ED., Examples of Modern British Art, pl. 26.

LESLIE'S Autobiographical Recollections, Taylor's preface, pp. LXX-LXXV.

MURRAY, British Schools of Art, Vol. 1, pl. 4; Vol. 2, pl. 10.

JARVES, Art Thoughts, pp. 203-4.

RICHARDS, Examples of British Art, pl. 14.

TUCKERMAN American Artists, pp. 71-86.

24. Daniel Maclise (1811-1870); frescoes of the Meeting of Wellington and Blücher after the Battle of Waterloo, and of the Death of Nelson, in the Houses of Parliament; Play Scene in Hamlet; Undine in the Forest; Malvolio and the Countess, a scene from "Twelfth Night."

O'DRISCOLL, *Maclise*.

CHESNEAU, *Eng. School of Painting*, pp. 103-5.

LUEBKE, *Mon. Art*, Vol. 2, pl. 132, text pp. 338-9.

VIARDOT, *Hist. Painters*, pp. 439-40.

ROSSETTI, *Fine Art*, pp. 151, 245-54.

TYTLER, *Mod. Painters*, pp. 234-42.

MURRAY, *British Schools of Art*, Vol. 1, pls. 27, 37; Vol. 2, pl. 40.

25. Edwin Henry Landseer, the English master of animal painting (1802-1873); *Chevy Chase*; *Hunted Stag*; *High Life and Low Life*; *the Old Shepard's Chief Mourner*; *There's Life in the Old Dog Yet*; *Dignity and Impudence*; Landseer's animals compared with those of the Flemish and Dutch Painters.

CHESNEAU, *Eng. School of Painting*, pp. 97-103.

LUEBKE, *Hist. Art*, Vol. 2, p. 636; *Mon. Art*, Vol. 2, pl. 136, text pp. 344-5.

VIARDOT, *Hist. Painters*, p. 436.

HEATON, *Hist. Painting*, p. 524.

OSGOOD, *Engravings from Landseer*.

SWEETSER, *Landseer*.

TYTLER, *Mod. Painters*, pp. 245-51.

CASELL, *Art Treasures*, pp. 28-42.

RUSKIN, *Mod. Painters*, see Index of Vol. 5, "Landseer."

MURRAY, *British Schools of Art*, Vol. 1, pls. 17, 42; Vol. 2, pls. 5, 8, 31, 34.

RICHARDS, *Examples of British Art*, pls. 10, 20.

XXII. THE MODERN ENGLISH SCHOOL.

[1850—1890 A. D.]

1. The various indications of a general renaissance in England about the middle of the present century: the disturbance among the art critics by Turner's paintings after 1820; the disturbance in the Church by the "Tractarian" movement at Oxford; the new discussion of the theory of beauty; the "Æsthetes" and the "Philistines."

CHESNEAU, Eng. School of Painting, Ruskin's Introduction, pp. xxxviii-xliii.

BLACKWOOD'S MAG., Vol. 40, pp. 227-38.

HAMILTON, The Æsthetic Movement in Eng., pp. 31-40; 41-110 (Oscar Wilde and others); 125-7.

WESTMINSTER REV., 2d Series, Vol. 7, 604-20.

2. John Ruskin and his first great work, the "Modern Painters;" its great force to awaken and to divide the English public; Ruskin an educator, not a leader.

AM. CYC. ART. "Ruskin,"

CHESNEAU, Eng. School of Painting, pp. 246-50.

EVERY SATURDAY, Vol. 5, pp. 443-4.

HAMILTON, The Æsthetic Movement in Eng., pp. 13-22.

UNIVERSITY MAG., Vol. 57, pp. 687-95.

NORTH AM. REV., Vol. 74, pp. 251-4.

3. The Pre-Raphaelite Brotherhood, a small group of young men deeply devoted to "Truth in Art;" their short but suggestive history; modern English and French art compared.

Holman Hunt's *Light of the World*, and Christ found in the Temple; J. E. Millais' *The North West Passage*, the Youth of Sir Walter Raleigh, Effie Deans, Ophelia and St. Bartholomew's Day.

CHESNEAU, *Eng. School of Painting*, pp. 179-206, 167-78.

ECLECTIC REV., Vol. 103, pp. 1-20 (by McCarthy), Vol. 102, pp. 641-58.

LONDON ART JOUR., New Series, Vol. 3, pp. 185-6, 285-6; Vol. 7, p. 100.

BENTLEY'S MIS., Vol. 31, pp. 598-610.

WESTMINSTER REV., 2d Series, Vol. 7, pp. 292-302.

EVERY SATURDAY, Vol. 5, pp. 443-6.

BRIT. QUAR. REV., Vol. 16, pp. 197-220.

FINE ARTS QUAR., Vol. 2, pp. 255-62.

NINETEENTH CEN., Vol. 4, pp. 925-31, 1072-82.

4. Landscape study of the Modern English School; Nature itself the dominant object, not a beautiful frame for narrative; the perfecting of water-color painting in English landscape; Holman Hunt's *Hireling Shepherd*; David Cox's *Turf Cutters*; R. W. Macbeth's *Potato Harvest in the Fens*.

CHESNEAU, *English School of Painting*, pp. 136-45, 306-9, 241-2; *Education of the Artist*, pp. 204-20.

LUEBKE, *Hist. Art*, Vol. 2, pp. 635-6.

BRIT. QUAR. REV., Vol. 16, pp. 215-6 (*Hireling Shepherd*).

LIPPINCOTT'S MAG., Vol. 2, pp. 52-8.

5. English historic painting: Frederick Leighton's *Procession of Cimabue's Madonna and Helen on the Ramparts of Troy*; Alma-Tadema's *Anthony and Cleo-*

patra; Burne-Jones' Merlin and Vivien (in Tennyson's poem); J. E. Millais' The Princes in the Tower and Princess Elizabeth in Prison at St. James.

CHESNEAU, Eng. School of Painting, pp. 262-3 (Leighton), 263-5 (Tadema). BRIT. QUAR. REV., Vol. 16, pp. 197-220.

6. English genre painting, abundant, various and highly appreciated from the year 1800 to the present. David Wilkie's Village Politicians; Erskine Nicol's Both Puzzled, and The Rent Day; O'Neil's Eastward Ho! Thomas Faed's His Only Pair; N. J. Croley's Cup Tossing; G. H. Boughton's Judgment of Wouton von Twiller; William Mulready's Wolf and Lamb.

CHESNEAU, Eng. School of Painting, pp. 270-303.

7. English caricature in painting compared with that of other nations; the use and rank of caricature in art. Thomas Rowlandson's The Mariners Family, Dance of Life and Dance of Death; John Leech's children of the Nobility and Christopher Tadpole; John Teniel's Alice in Wonderland; Kate Greenway's Mother Goose.

CHESNEAU, Eng. School of Painting, pp. 314-36.
WESTMINSTER REV., 1st Series, Vol. 28,
pp. 261-93.

ONCE A WEEK, Vol. 9, pp. 558-63.
PARTON, Caricature, pp. 90-158, 267-300, 318-34.

XXIII.—CHRONOLOGICAL PERSPECTIVE.

EARLY PAINTERS—FIVE CENTURIES.

	13th	14th	15th	16th	17th.
CIMABUE.....					
GIOTTO					
ORCAGNA.....					
H. VAN EYCK.....					
FRA ANGELICO.....					
UCCELLO					
VAN DER WEYDEN...					
MASSACCIO.....					
FILIPPO LIPPI.....					
GIOVANI BELLINI...					
BENOZZO GOZZOLI...					
HANS MEMLING.....					
MANTEGNA.....					
SIGNORELLI.....					
PERUGINO.....					
BOTTICELLI.....					
GHIRLANDAJO					
LEONARDO.....					
FILIPPINO LIPPI					
ALBERT DÜRER.....					
LUCAS CRANACH.....					
MICHAEL ANGELO.....					
GIORGIONE.....					
TITIAN.....					
RAPHAEL					
ANDREA DEL SARTO.....					
HOLBEIN					
CORREGGIO					
TINTORETTO.....					
VERONESE.....					
A. CARACCI					
CARAVAGGIO					
GUIDO RENI.....					
RUBENS.....					
DOMENICHINO.....					
NICOLAS POUSSIN.....					
VAN DYKE.....					
VELASQUEZ					
CLAUDE LORRAIN.....					
REMBRANDT					
TENIERS.....					
SALVATOR ROSA.....					
CARLO DOLCE.....					
MURILLO.....					

XXIV. CHRONOLOGICAL PERSPECTIVE.

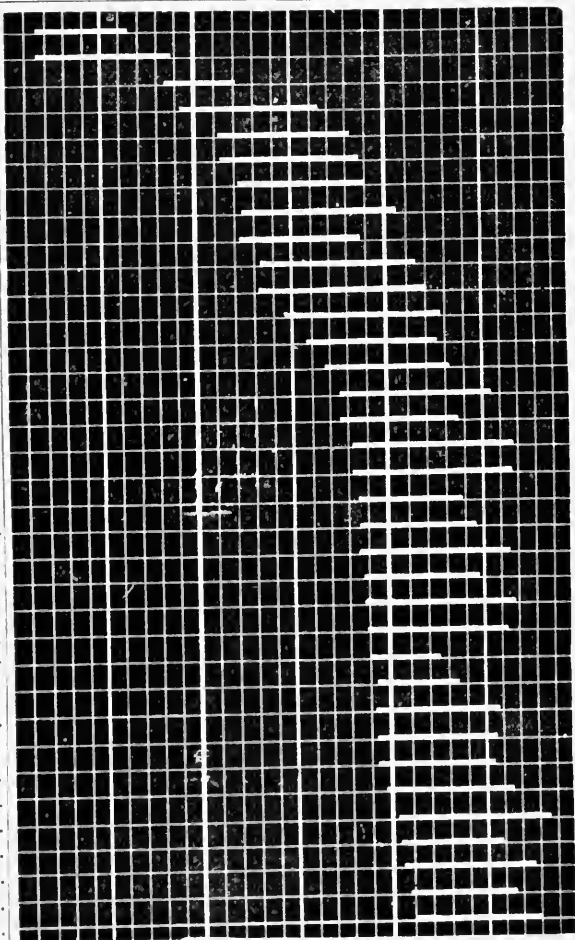
LATER PAINTERS—THREE CENTURIES.

17th.

18th.

19th.

EUSTACHE LESUEUR.....
 CHARLES LEBRUN.....
 ANTOINE WATTEAU.....
 WILLIAM HOGARTH.....
 RICHARD WILSON.....
 JOSEPH VERNET.....
 JOSHUA REYNOLDS.....
 BAPTISTE GREUSE.....
 THOS. GAINSBOROUGH.,
 JOHN S. COPLEY.....
 BENJAMIN WEST.....
 LOUIS DAVID.....
 P. P. PRUD'HON.....
 THOMAS LAWRENCE.....
 J. M. W. TURNER.....
 JOHN CONSTABLE.....
 JEAN A. D. INGRES.....
 PETER VON CORNELIUS..
 DAVID WILKIE.....
 BENJAMIN R. HAYDON..
 WILLIAM MULREADY....
 WILLIAM ETTY.....
 FRED. OVERBECK.....
 HORACE VERNET.....
 JEAN LOUIS GERICAULT
 S. LEOPOLD ROBERT....
 CHARLES R. LESLIE....
 ARY SCHEFFER.....
 PAUL DELAROCHE.....
 EUGENE DELACROIX....
 EDWIN LANDSEER.....
 GABRIEL DECAMPS.....
 WM. VON KAULBACH...
 CONSTANT TROYON.....
 DANIEL MAULISE.....



PART THIRD.



HISTORY OF ARCHITECTURE.



I.—TECHNICAL TERMS.

NOTE.—For intelligent study of even the history of this branch of the fine arts, the principal technical terms must be in mind as the most familiar language. This lesson should not only be learned, but frequently reviewed, applied to convenient buildings, and illustrated with pen or pencil, however rude the drawing.

1. Definition and aim of architecture; the three principal elements of architectural design in any building.

a. Fitness and convenience for the purposes required.

EIDLITZ, *Nature of Art*, pp. 211-27, 32-43.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 10-16.

LEEDS, *Arch. Orders*, pp. 1-2.

GWILT, *Enc. Arch.*, pp. 795-7.

VITRUVIUS, (Gwilt's) pp. 9-10.

GARBETT, *Arch. Design*, pp. 1-8.

ENCYCLOPÆDIAS, especially *Enc. Brit.*,
Ninth Edition.

RUSKIN, *Stones of Venice*, Vol. 1, pp.
51-5.

VIOLLET-LE-DUC, *Discourses on Arch.*,
Vol. 1, pp. 341-54.

b. Artistic construction, or the arrangement and proportion of all parts producing the most stately and ornamental effect consistent with the purposes of the building.

EIDLITZ, *Nature of Art*, pp. 269-91.

FERGUSON, *Hist. Arch.*, Vol. 1, pp. 14-31, 39-47.

VITRUVIUS, (Gwilt's), pp. 9-10, 63-7, 72-8, 134-5.

ENCYCLOPÆDIAS.

GARBETT, *Arch. Design*, pp. 22-50, 46-58, 76-80, 91-7, 120-5, 131-5.

RUSKIN, *Stones of Venice*, Vol. 2, pp. 41-2, 133-42; *Lect. Arch.*, pp. 89-114.

c. Decoration, or the application of ornaments most harmonious with the construction and appropriate to the purposes of the building.

FERGUSON, *Hist. Arch.*, Vol. 1, pp. 31-5.

VITRUVIUS, (Gwilt's), pp. 9-12.

GWILT, *Enc. Arch.*, pp. 800-3.

GARBETT, *Arch. Design*, pp. 10-22.

RUSKIN, *Stones of Venice*, Vol. 1, pp.

39-82, 433-5.

VIOLLET-LE-DUC, *Discourses on Arch.*,

Vol. 2, pp. 170-208.

2. Stories or floors; basement, ground story, first story, second, etc. Entresol, clerestory, attic and its parts (gable or pediment.)

GWILT, *Enc. Arch.*

NICHOLSON, *Enc. Arch.*

PARKER, *Glos. Arch.*

FAIRHOLT, *Dict. Terms in Art.*

CLEMENT, *Hist. Arch.*, pp. 52-4.

3. Constructive ornaments*; horizontal relief or courses marking on the external walls the divisions between the successive stories, etc.; ground table, dado

* NOTE.—Mechanical construction requires only a plain wall.

and surbase or water table; string course, corbel table, etc.

GWILT, Enc. Arch.

NICHOLSON, Enc. Arch.

PARKER, Glos. Arch.

FAIRHOLT, Dict. Terms in Art.

SMITH, Gothic and Renaissance Architecture.

RUSKIN, Stones of Venice, Vol. 1, pp. 56-66.

4. Constructive ornaments: niche, canopy, boss, vaulting shaft and rib; antifixæ, bracket, corbel and mullion.

RUSKIN, Stones of Venice, Vol. 1, pp.

59-65, 132-60, 168-88, 212-7.

KOEHLER, Hist. Art, Pl. 11.

ENCYCLOPÆDIAS etc., as above.

AUDSLEY, Dict. of Arch., art "Boss."

5. Constructive ornaments—Classic*: column or pillar, pilaster, pedestal and its parts (base, dado, cornice); shaft (plain, fluted with arris, fluted with fillet, reeded, cabled); capital and its parts (neck, bell, abacus); entablature and its parts (architrave, frieze, cornice.)

ROSENGARTEN, Arch. Styles, pp. 73-87.

RUSKIN, Stones of Venice, Vol. 1. pp.

76-131, 331-60.

SMITH, Gothic and Renaissance Arch.

ENCYCLOPÆDIAS, etc., as above.

AUDSLEY, Dict. of Arch., art "Abacus," "Architrave," "Base."

6. Simplest decorative ornaments—Classic: mouldings; bead, torus, roll, quirk, fillet, band, ovolo, echinus, cavetto, scotia, ogee and cyma.

* NOTE.—Mere mechanical construction requires only piers for support and plain cross-beam for the architrave—indeed for the whole entablature.

RUSKIN, *Stones of Venice*, Vol. 1, pp.
293-305, 457-9.
EIDLITZ, *Nature of Art*, pp. 316-29.
VIOULET-LE-DUC, *Discourses on Arch.*,
Vol. 1, pp. 460-9.

SMITH, *Gothic and Renaissance Arch.*
ENCYCLOPÆDIAS, etc., as above.
AUDSLEY, *Dict. of Arch.*, art. "Band,"
"Bead."

7. Conventional decorative ornaments—Classic : frets; rectangular, dovetail, diamond and trellis.

ENCYCLOPÆDIAS, etc., as above.

8. Conventional decorative ornaments—Norman and Gothic: finial and crocket; billet (roll, square, segmental), zigzag or chevron; cable moulding; nailhead, lozenge and studded ornaments.

ENCYCLOPÆDIAS, etc., as above.

AUDSLEY, *Dict. of Arch.*, art. "Billet."

9. Conventional decorative ornaments—Norman and Classic: pellet, ball flower, fir cone, chain, double cone; embattled, scalloped and nebule; egg and dart; bead and reel; shield, tooth and head (cat, dog, bird, man); leaf, flower and fruit.

RUSKIN, *Stones of Venice*, Vol. 1, pp.
251-7.

SMITH, *Gothic and Renaissance Arch.*

ENCYCLOPÆDIAS, etc., as above.

AUDSLEY, *Dict. of Arch.*, art. "Ball flower," "Bird."

II. EGYPTIAN ARCHITECTURE.

1. General outline of Egyptian history, as now known; some account of the religion of the ancient Egyptians.

FERGUSON, *Hist. Arch.*, Vol. 1, pp. 88-94, 112-3.

ROSENGARTEN, *Arch. Styles*, pp. 15-7.

LEPSIUS, *Egypt*, pp. 400-96.

ZERFF, *Hist. Dev. Art*, pp. 103-8.

ENCYCLOPÆDIAS, "Egypt," especially *Enc. Brit.*, Ninth Edition.

RAWLINSON, *Religions of Anc. World*, pp. 6-34.

CLEMENT, *Hist. Arch.*, pp. 8-9.

2. The monuments, the most perfect and most abundant in the world (a); the climate and materials so excellent for durability—limestone, sandstone, syenite and clay (b).

OSBURN, *Mon. Hist. Egypt*, Vol. 1, p. 187 (a), 188-93 (b).

MARIETTE, *Mon. Upper Egypt*, pp. 56-7 (b).

LONG, *Egyptian Antiq.*, Vol. 2, pp. 261-85 (b).

SHARPE, *Hist. Egypt*, Vol. 1, p. 35 (a), 6, 195 (b).

WILKINSON, *Anc. Egyptians*, Vol. 2, pp. 121-2, 179-82 (b).

BLACKWOOD'S *Mag.*, Vol. 108, p. 225 (b).

MITCHELL, *Hist. Anc. Sculpture*, pp. 17-19 (b).

RAWLINSON, *Hist. Anc. Egypt*, Vol. 1, p. 58 (b).

3. The passion for posthumous fame (a); the multitude of temples and every temple a mere tabularium (b); universality of inscribed ornaments and utensils (c).

- OSBURN, *Mon. Hist. Egypt*, Vol. 1, pp. 193-4, 447-9 (a, b), 194-6 (c).
 MARIETTE, *Mon. Upper Egypt*, pp. 3-6, 35-46 (b).
 MURRAY, *Egypt*, Vol. 1, pp. 74-5 (b).
 SHARPE, *Hist. Egypt*, Vol. 1, pp. 66-7 (a), 22 (a, b), 28 (b).
 WILKINSON, *Anc. Egyptians*, Vol. 2, pp. 2-9, 93 (c).
 EDINBURGH *Review*, Vol. 82, pp. 393-4 (c).
 AM. BIB. REPOS., Vol. 10, pp. 45-6.
 CONTEMP. REV., Vol. 40, p. 45 (b).
 VAN DYKE, *Principles of Art*, Chap. 1.

4. The pyramid builders in the various nations, India, Mexico, Peru, etc. (a); general characteristics of the Egyptian pyramids (b); general account of the 'three great pyramids' of Gizeh and their builders (c).

- BRUGSCH, *Egypt Under the Pharaohs*, Vol. 1, pp. 86-92 (c).
 OSBURN, *Mon. Hist. Egypt*, Vol. 1, pp. 252-3 (c).
 RAWLINSON, *Story of Anc. Egypt*, p. 65 (a), 66-7, 89 (b), 67 (c).
 MURRAY, *Egypt*, Vol. 1, pp. 239-42 (b, c).
 LONG, *Egyptian Antiq.*, Vol. 2, pp. 197-206 (b).
 MARIETTE, *Mon. Upper Egypt*, pp. 65-70 (b, c), 87 (b).
 SHARPE, *Hist. Egypt*, Vol. 1, pp. 22-6 (b, c).
 RUSSELL, *Egypt*, pp. 113-16 (b), 92-3 (c).
 WILKINSON, *Anc. Egyptians*, Vol. 1, p. 13, (b, c).
 KENRICK, *Anc. Egypt*, Vol. 1, p. 90 (a), 118-25 (b), 98-9 (c).
 AM. CYC., Vol. 14, pp. 107 (a), 105-6 (c).
 ECLECTIC REV., Vol. 79, p. 579 (c).
 ENC. BRIT., Vol. 20, pp. 122-4.
 FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 96, 105 (b).
 REBER, *Hist. Anc. Art*, pp. 3-4 (c).
 EBERS, *Egypt*, Vol. 1, pp. 117-37.

5. The first great pyramid, or the pyramid of the king Khufu, or Cheops, or Suphis — dimensions, material and order of building (a); the passages, shaft, long gallery and royal chambers — their relative positions, dimensions and purposes (b); the character of King Khufu (c.)

- BRUGSCH, *Egypt Under the Pharaohs*, Vol. 1, pp. 84-93 (c).
 OSBURN, *Mon. Hist. Egypt*, Vol. 1, pp. 270-2 (a), 273, 275-7 (b).
 RAWLINSON, *Story of Ancient Egypt*, pp. 75-6 (a), 77-82 (b), 83-6 (c).
 MURRAY, *Egypt*, Vol. 1, pp. 244-7 (a, c), 249-54 (b).
 BARTLETT, *Nile Boat*, pp. 95-6, 102-5, 107 (a).
 LONG, *Egyptian Antiq.*, Vol. 2, pp. 207-31, (a, b).
 CLEMENT, *Hist. Arch.*, pp. 3-5.
- FAIRHOLT, *Up the Nile*, pp. 64-8 (a, b).
 RUSSELL, *Egypt*, pp. 93, 111-12 (a), 94-102 (b).
 KENRICK, *Anc. Egypt*, Vol. 1, p. 100 (c), pp. 101-6, 90-1 (b), 87-9 (b).
 ENC. BRIT., Vol. 7, pp. 771-2 (a, b), 783 (c).
 FERGUSSON, *Hist. Arch.*, Vol. pp. 97-9.
 REBER, *Hist. Anc. Art*, pp. 5-6 (a).
 RAWLINSON, *Hist. Anc. Egypt*, Vol. 1, pp. 202-15 (a, b); Vol. 2, pp. 52-9 (c).
 SMITH AND SLATER, *Classic Arch.*, pp. 16-24 (a, b).

6. The second pyramid and the Great Sphinx—the works of Shafra, or Khafra, or Sepheres, the third king of the fourth dynasty (a); the temples associated with the Sphinx and the secret passages connecting the Sphinx and the pyramid (b); the third “beautiful” pyramid of the fourth king Menkaura, or Mencheres (c).

- BRUGSCH, *Egypt under the Pharaohs*, Vol. 1, pp. 94-100 (a, b), 101-3 (c).
 OSBURN, *Mon. Hist. Egypt*, Vol. 1, pp. 308-11 (a), 320-5 (c).
 RAWLINSON, *Story of Anc. Egypt*, pp. 68-72, 92 (a), 67-8, 90 (b).
 MURRAY, *Egypt*, Vol. 1, pp. 254-5, 258-61 (a), 261 (b).
 BARTLETT, *Nile Boat*, p. 105 (a, c), 93-5 (b).
 FAIRHOLT, *Up the Nile*, p. 69 (a), 72-6 (b), 70-1 (c).
 LONG, *Egyptian Antiq.*, Vol. 2, pp. 232-7 (a), 242-7 (b), 237-8 (c).
 RUSSELL, *Egypt*, pp. 103-9, 116-22 (a).
- MARIETTE, *Mon. Upper Egypt*, pp. 70-8 (a, b).
 SHARPE, *Hist. Egypt*, Vol. 1, p. 26 (a).
 WILKINSON, *Anc. Egyptians*, Vol. 2, pp. 93-4 (a).
 KENRICK, *Anc. Egypt*, Vol. 1, pp. 107-9, 112-116 (a), 109-11 (b).
 ENC. BRIT., Vol. 7, p. 773 (c), 772.
 FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 104, 106 (b).
 REBER, *Hist. Anc. Art*, pp. 7-8 (c).
 RAWLINSON, *Hist. Anc. Egypt*, Vol. 1, pp. 200-3 (a), 195-200 (c); Vol. 2, pp. 60-5 (a), 65-8 (c).

7. Amenhotep III. the devout temple builder to the god Ammon (a); his new temple of Ammon at Luxor (b); his new temple of Ammon near the old temple of Ammon at Karnak and the avenue of sphinxes between them (c); his temple of Ammon at Medinet Abou, in front of which were erected colossal statues of himself (d); the "vocal Memnon" of the Greeks (e).

RAWLINSON, *Anc. Egypt*, Vol. 2, pp. 267-8 (a), 272-3 (b); Vol. 1, pp. 224-30 (b).

OSBURN, *Mon. Egypt*, Vol. 2, pp. 181, 187, 196 (d).

AM. CYC., Vol. 15, p. 689 (d).

WILKINSON, *Anc. Egyptians*, Vol. 2, pp. 432-4 (b).

KENRICK, *Anc. Egypt*, pp. 133-4, 144 (e).

BRUGSCH, *Egypt under the Pharaohs*, Vol. 1, p. 295 (a), 478, 479-80 (d, e).

SHARPE, *Hist. Egypt*, Vol. 1, pp. 68, 72.

FRASER'S MAG., Vol. 1, p. 154 (e).

QUARTERLY REV., Vol. 138, pp. 529-39 (e).

PENNY MAG., Vol. 2, pp. 389-91 (e).

NEW MONTHLY MAG., Vol. 35, p. 336 (e).

BELL, *From Pharaoh to Fellah*, p. 121 (a).

RAWLINSON, *Story of Anc. Egypt*, chap. 13.

EBERS, *Egypt*, Vol. 1, 271 (e).

EDWARDS, *Thousand Miles Up the Nile*, pp. 140-56, 147-54 (a, b, c).

CLEMENT, *Hist. Arch.*, pp. 9-13 (e).

8. The great architectural works of Rameses II. (xix Dynasty, B. C. 1350); his obelisks at Heliopolis and Luxor (a); his colossal statues at Ipsambul, Memphis and Thebes (b); his new temples at Thebes, Rameseum, (Memnonium), the two temples at Ipsambul or Abu-Simbel (d); and his palace temples at Kourneh (c); his great works on the temples of the earlier Pharaohs—at Karnak, Abydos, Memphis, Luxor and in Nubia (e); his tomb (f).

- RAWLINSON, *Anc. Egypt*, Vol. 1, p. 230 (a); Vol. 2, pp. 351-2 (a); 328-30 (d).
 WILKINSON, *Anc. Egyptians*, Vol. 1, pp. 50, 76, 78 (a); Vol. 2, p. 306 (b); Vol. 3, pp. 427-9 (b).
 OSBURN, *Mon. Egypt*, Vol. 2, pp. 457-9 (a); 460 (b); 509 (d); 546 (e); 549 (f).
 OVERLAND MONTHLY, Vol. 14, pp. 438-44 (a).
 SCRIBNER'S MONTHLY, Vol. 4, pp. 387-409 (d).
 KENRICK, *Anc. Egypt*, pp. 129-32 (c).
 RAWLINSON, *Story of Anc. Egypt*, p. 248 (b).
 EDWARDS, *Thousand Miles Up the Nile*; p. 137 (a); 284-306 (b); 324-53 (d), 147-54 (e).
 EBERS, *Egypt*, Vol. 1, pp. 254-5, 278-84 (d), 215.
 BARTLETT, *Egypt to Palestine*, p. 76 (c, e).
 SMITH AND SLATER, *Classic Arch.*, pp. 31-2 (b).

III. ASIATIC ARCHITECTURE.

1. Ancient religions of the West-Asiatic nations: Chaldæan, Assyrian, Babylonian, and Persian; their remarkable progress in astronomy and engineering.

- LUEBKE, *Hist. Art*, Vol. 1, pp. 66-7.
 RAWLINSON, *Religions of the Anc. World*, pp. 35-104.
 CLARKE, *Ten Great Religions*, Vol. 1, pp. 171-208.
 CLODD, *Childhood of Religions*, pp. 158-69.
 CLEMENT, *Hist. Arch.*, pp. 22-3.
 ENCYCLOPÆDIAS.

2. Similarity of architectural styles in Western Asia: location of buildings; materials of construction; characteristic ornamentation; development of the column and the arch; colossal sculptures.

- FERGUSON, *Hist. Arch.*, Vol. 1, pp. 144-9, 204-8.
 GOODYEAR, *Hist. Art*, pp. 37-8.
 LUEBKE, *Hist. Art.*, Vol. 1, pp. 50-1, 64-6, 74-7.
 TUCKERMAN, *Hist. Arch.*, pp. 39-45.

CLEMENT, Hist. Arch., pp. 23-4, 28-9,
34, 39-41.

FERGUSSON, Hist. Arch., Vol. 1, pp. 150-87.
LUEBKE, Hist. Art, Vol. 1, pp. 51-61.
AUDSLEY, Dict. Arch., art. "Assyrian Arch.," "Babylonian arch."
CLEMENT, Hist. Arch., pp. 20-34.

SMITH AND SLATER, *Classic Arch.*, pp.
44-53.
LAYARD, *Nineveh and its Remains*.
— *Ruins of Nineveh and Babylon*.
ENCYCLOPÆDIAS.

FERGUSSON, Hist. Arch., Vol. pp. 188-203.
SMITH AND SLATER, Classic Arch., pp. 53 61.

LUEBKE, Hist. Art, pp. 67-74.
CLEMENT, Hist. Arch., pp. 34-44.
TUCKERMAN, Hist. Arch., pp. 45-7.
ENCYCLOPÆDIAS.

FERGUSON, Hist. Arch., Vol. 3, pp. 15-17, 35-42.
CLODD, Childhood of Religions, pp. 136-57, 170-88.
LUEBKE, Hist. Art, Vol. 1, pp. 97-8.

ZERFFI, *Hist. Dev. Art*, pp. 62-75.
RAWLINSON, *Religions of the Anc. World*,
pp. 105-29.
ENC. BRIT., Vol. 12, pp. 782-6.
CLARK, *Ten Great Religions*.

6. Rock-hewn and cave temples, especially the Brahmin temple Kylas and the Buddhist temple Wisna Karma, and that of Indra at Ellora in Madras.

- FERGUSON, *Hist. Arch.*, Vol. 3, pp. 105-32, 138-44, 163-6, 261-4.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 98-104; *Mon. Art*, Vol. 1, pls. 9, 10, text pp. 33-6.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II, pp. 16-17, text pp. 18-19.
 ROSENGARTEN, *Arch. Styles*, pp. 1-9.
 BURY, *Arch. Styles*, pp. 50-5.
 ZERFFI, *Hist. Dev. Art*, pp. 76-9.
 BAYARD TAYLOR, *India*, pp. 45-53.
 GWILT, *Enc. Arch.*, pp. 25-8.
 NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 3-4, 6-10.
 PARKER, *Glos. Arch.*, Vol. 1, pp. 265-6.
ENC. BRIT., Vol. 2, pp. 394-5.

7. Buddhist architecture: Lats or single columns; their varieties and purposes.

- FERGUSON, *Hist. Arch.*, Vol. 3, pp. 50, 52-6, 196-8, 276-8.
 LUEBKE, *Hist. Art*, Vol. 1, p. 99.
 SMITH AND SLATER, *Classic Arch.*, pp. 65-6.

8. Buddhist architecture: Topes or Stupas and the Rails enclosing them.

- FERGUSON, *Hist. Arch.*, Vol. 3, pp. 50, 57-104, 192-6.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 99-102.
 ROSENGARTEN, *Arch. Styles*, pp. 7-9.
 ENCYCLOPEDIAS.
 SMITH AND SLATER, *Classic Arch.*, pp. 66-7, 69-71.

9. Buddhist architecture: Pagodas and the Viharras or monasteries.

- FERGUSON, *Hist. Arch.*, Vol. 3, pp. 133-8, 144-59, 169-84, 228-64, 285-302.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 104-6, 110-14; *Mon. Art*, Vol. 1, pl. 10, text pp. 36-7.
 NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 10-12.
 ROSENGARTEN, *Arch. Styles*, pp. 9-14.
 PARKER, *Glos. Arch.*, Vol. 1, pp. 265-6.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II, pp. 16-7, text pp. 18-19.
 ENCYCLOPEDIAS.
 SMITH AND SLATER, *Classic Arch.*, pp. 67-9.

10. Architecture in southern India, or the Dravidian style; general ground plan and varieties of structures of the Indian Temple system.

FERGUSSON, Hist. Arch., Vol. 3, pp. 319-45.

BURY, Arch. Styles, pp. 55-7.
ENCYCLOPÆDIAS.

11. Dravidian architecture. the Pagoda at Madura; at Seringham; at Chillambaran.

FERGUSSON, Hist. Arch., Vol 3, pp. 347-67.

BURY, Arch. Styles, pp. 57-8.
GWILT, Enc. Arch., pp. 27-30.

ROSENGARTEN, Arch. Styles, pp. 13-14.

ENCYCLOPÆDIAS.

12. General criticism of the architecture of India, not including the Mohammedan.

FERGUSSON, Hist. Arch., Vol. 3, pp. 3-46.

ZERFFI, Hist. Dev. Art, pp. 74-6, 78-82.

LUEBKE, Hist. Art, Vol. 1, p. 106.

GWILT, Enc. Arch., pp. 39-40.

BURY, Arch. Styles, p. 58.

IV. ARCHITECTURE OF ANCIENT GREECE.

1. The Cyclopean or Pelasgic architecture; the walls of the cities Tiryns and Mycenæ; the Gate of the Lions; the "Treasury" or Tomb of Atreus.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, pp. 231-40. | WORDSWORTH, <i>Greece</i> , pp. 57-60, 339-43. |
| LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 121-8; <i>Mon. Art</i> , Vol. 1, pl. 1, text pp. 40-4. | ABERDEEN, <i>Grecian Arch.</i> , pp. 38-48. |
| SCHLIEMANN, <i>Mycenæ</i> , pp. VIII-XII, 1-8, 28-44, 47-8, 121-2. | GUHL, <i>Greeks and Romans</i> , pp. 59-62, 67-8. |
| ROSENGARTEN, <i>Arch. Styles</i> , pp. 56-60. | KOEHLER, <i>Hist. Art</i> , pl. 7. |
| QUARTERLY REV. Am. ed., Vol. 150, pp. 246-60. | FITZ-PATRICK, <i>Autumn Cruise in the Ægean</i> , pp. 268-306. |
| EDINBURGH REV. Am. ed., Vol. 149, pp. 109-125. | NORTH AMER. REV., Vol. 131, pp. 484-95. |
| BURY, <i>Arch. Styles</i> , pp. 7-12. | SMITH AND SLATER, <i>Classic Arch.</i> , pp. 85-6. |

2. Temples and palaces of Pelasgic Greece, as described in the poems of Homer; the religion of the ancient Greeks; the special purposes of the Greek temple.

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| FERGUSSON, <i>Hist. Arch.</i> , Vol. 1, p. 239. | SCHLIEMANN, <i>Mycenæ</i> , preface. |
| POPE, <i>Iliad</i> , Book 6, p. 116; Book 12, pp. 223-4; Book 17, p. 238. | GWILT, <i>Enc. Arch.</i> , pp. 59-60. |
| BRYANT, <i>Iliad</i> , Book 6, p. 162; Book 12, p. 323; <i>Odyssey</i> , Book 1, pp. 15-19. | ABERDEEN, <i>Grecian Arch.</i> , pp. 32, 38-40, 48-62. |
| COLLINS, <i>Odyssey</i> , Book 1, pp. 54-5. | RAWLINSON, <i>Religions of the Anc. World</i> , pp. 176-212. |
| GUHL, <i>Greeks and Romans</i> , pp. 1-51. | FALKE, <i>Greece and Rome</i> , pp. 131-49. |
| SMITH, <i>Hist. Greece</i> , pp. 143-6. | ST. JOHN, <i>The Hellenes</i> , Vol. 1, pp. 349-68. |
| FELTON, <i>Anc. and Mod. Greece</i> , Vol. 1, pp. 442-51. | SMITH AND SLATER, <i>Classic Arch.</i> , pp. 80-2. |
| WORDSWORTH, <i>Greece</i> , pp. 277-80. | |

3. The Doric style; some account of the Dorian, the Ionian and the Phœnician tribes; their migrations and respective characteristics.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 248-53, 257-61.

LUEBKE, *Hist. Art*, Vol. 1, pp. 129-38.

ROSENGARTEN, *Arch. Styles*, pp. 60-1, 64, 73-6, 87.

BURY, *Arch. Styles*, pp. 13-14.

LEEDS, *Orders*, pp. 1-28.

ZERFFI, *Hist. Dev. Art*, pp. 177-8.

ST. JOHN, *Greece*, Vol. 1, pp. 15-28.

NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 290-5.

GWILT, *Enc. Arch.*, pp. 60-2, 900-1.

HORTON, *Arch.*, pp. 56-7.

CLEMENT, *Hist. Arch.*, p. 54.

4. Celebrated early specimens of the Doric style (B. C. 650-550): temple of Minerva, at Corinth; temple of Neptune, at Pæstum; temple at Agrigentum, in Sicily; temple of Jupiter, at Ægina; temple of Jupiter, at Olympia.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 242-4, 261-2.

LUEBKE, *Hist. Art*, Vol. 1, pp. 143, 146-50.

ROSENGARTEN, *Arch. Styles*, pp. 61-2.

STUART, *Antiq. Athens*, pp. 123-4.

WORDSWORTH, *Greece*, pp. 311-13, 349-51.

GUHL, *Greeks and Romans*, pp. 33-7.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. pp. 20-5, text pp. 26-7.

BURY, *Arch. Styles*, p. 14.

GWILT, *Enc. Arch.*, pp. 64-5.

NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 299-300.

ABERDEEN, *Grecian Arch.*, pp. 66-71.

KOEHLER, *Hist. Art*, pl. 8.

5. Later and finer specimens of the Doric style (B. C. 430-270): temple of Theseus, at Athens: temple of Apollo Epicurius, at Bassæ.

- FERGUSSON, *Hist. Arch.*, Vol. 1, p. 243.
 KNIGHT, *Pict. Gal. Arts*, Vol. 1, pp. 230-5;
 Vol. 2, p. 27.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp.
 97-8.
 FELTON, *Anc. Greece*, Vol. 2, p. 139.
 MURRAY, *Hist. Greek Sculp.*, Vol. 1, pp.
 235-52.
 REBER, *Hist. Anc. Art*, p. 224.
 PERRY, *Greek and Roman Sculp.*, pp.
 215-22.
 ENC. BRIT., Vol. 23, p. 291.
 STUART, *Antiq. Athens*, pp. 94-102.
 WORDSWORTH, *Greece*, pp. 148-9, 318-
 21.
 GWILT, *Enc. Arch.*, pp. 67, 815-21.
 ABERDEEN, *Grecian Arch.*, pp. 71-3.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 152-3.

6. The finest specimen of the Doric style—the Parthenon of Athens; the building and sculpture; statue of Athena; the Panathenaic frieze; the groups in the pediments; the reliefs of the metopes.

- FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 243,
 260, 263-4; *The Parthenon*.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 154-5,
 159-60; *Mon. Art*, Vol. 1, pls. 1, 3,
 text pp. 45, 51-3.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, ll. p.
 24, text p. 27.
 STUART, *Antiq. Athens*, pp. 47-56.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 296-7.
 WORDSWORTH, *Greece*, pp. 128-33, 135-
 7, 139-43.
 PERRY, *Greek and Roman Sculp.*, pp.
 242-3co.
 FELTON, *Greece*, Vol. 2, pp. 141-5.
 ST. JOHN, *Greece*, Vol. 1, pp. 81-91.
 GUHL, *Greeks and Romans*, pp. 25-30.
 GWILT, *Enc. Arch.*, pp. 62, 66.
 KOEHLER, *Hist. Art*, pl. 8.
 CURTIUS, *Hist. Greece*, vol. 2, pp. 607-9,
 613-25, 627-30, 632-41.
 FALKE, *Greece and Rome*, pp. 151-3.
 LLOYD, *Age of Pericles*, Vol. 2, pp. 164-
 85.
 BARTHELEMY, *Anacharsis*, Vol. 2, pp.
 428-42.
 SHEPARD, *Great Cities of the Ancient
 World*, pp. 92-106.
 REBER, *Hist. Anc. Art*, pp. 223-6.
 ENC. BRIT., Vol. 3, pp. 4-7; Vol. 2, pp.
 62-3; Vol. 18, pp. 209-10.
 TAINE, *Art in Greece*, pp. 178-88.
 SMITH AND SLATER, *Classic Arch.*, pp.
 88-101.

7. The various theories of the origin, respectively, of the Doric and of the Ionic architecture.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 110-11, 232-6, 242, 245-6.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 22-3, 38.

ROSENGARTEN, *Arch. Styles*, p. 76.

ABERDEEN, *Grecian Arch.*, pp. 27-32, 62-6, 75-81.

NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 300-2.

LEEDS, *Orders*, pp. 9-10.

VITRUVIUS, Gwilt's ed., pp. 80-1, 86-90.

GWILT, *Enc. Arch.*, pp. 57, 61.

VIOLETT-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 36-79.

8. The characteristic features of the Ionic architecture stated, in contrast to those of the Doric; origin of the use of caryatides and telamones.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 253-6, 258-9.

LUEBKE, *Hist. Art*, Vol. 1, pp. 139-44, 238 9; *Hist. Sculp.*, Vol. 1, p. 160.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 30, 35.

ROSENGARTEN, *Arch. Styles*, pp. 76-81.

LEEDS, *Orders*, pp. 31-45.

WINCKELMANN, *Anc. Art*, Vol. 2, pp. 282-3, 294.

VITRUVIUS, Gwilt's ed., pp. 73-8, 81-2, 92-4.

ABERDEEN, *Grec. Arch.*, p. 81.

NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 18-20.

GWILT, *Enc. Arch.*, pp. 61, 700-1.

GUTH, *Greeks and Romans*, pp. 9-10.

PARKER, *Glos. Arch.*, Vol. 1, pp. 267-8.

KOEHLER, *Hist. Art*, pls. 7-10.

PERRY, *Greek and Roman Sculp.*, pp. 316-17.

STEVENSON, *House Arch.*, Vol. 1, pp. 187-90.

VIOLETT-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 79-82.

CLEMENT, *Hist. Arch.*, p. 59.

SMITH AND SLATER, *Classic Arch.*, pp. 102-11.

9. The Ionic style; specimens of which we have any satisfactory account: temple of Juno at Samos; temple of Diana at Ephesus; temple on the river Ilyssus; temples of Minerva Polias, of Erechtheus, and of the Wingless Victory (Nike Apteros) at Athens.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 245, 265-9.

LUEBKE, *Hist. Art*, Vol. 1, pp. 150-1, 157 9; *Mon. Art*, Vol. 2, pl. 14, text pp. 51, 53.

ROSENGARTEN, *Arch. Styles*, pp. 62, 101.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, ll. pp. 24, 28, text pp. 30-1.

STUART, *Antiq. Athens*, pp. 22-5, 57-73.

BURY, *Arch. Styles*, pp. 14-15.

CLEMENT, *Hist. Arch.*, pp. 54-7, 60-1, 64-7.

- NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 20-1. GUHL, *Greeks and Romans*, pp. 18-20,
 LEEDS, *Orders*, pp. 45-6. 38-9, 45-7.
 WORDSWORTH, *Greece*, pp. 143-5. GWILT, *Enc. Arch.*, pp. 67-9.
 ST. JOHN, *Greece*, Vol. 1, pp. 80-1. KOEHLER, *Hist. Art*, pl. 12.
 ABERDEEN, *Grecian Arch.*, pp. 81-7.

10. Origin and characteristic features of the Corinthian architecture.

- FERGUSON, *Hist. Arch.*, Vol. 1, pp. PARKER, *Glos. Arch.*, Vol. 1, p. 45.
 246-7. VITRUVIUS, *Gwilt's*, pp. 82-3.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 144-5. GWILT, *Enc. Arch.*, pp. 61-2.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. ABERDEEN, *Grecian Arch.*, pp. 87-9.
 31-5. SMITH AND SLATER, *Classic Arch.*, pp.
 ROSENGARTEN, *Arch. Styles*, pp. 81-5. 112-6.
 LEEDS, *Orders*, pp. 55-64. STEVENSON, *House Arch.*, Vol. 1, pp.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 190-2.
 200-3.

11. The Corinthian style: the few Grecian temples of this order, of which there still remain interesting ruins—temple of Jupiter Olympius at Athens; Tower of the Winds at Athens; monument of Lysicrates at Athens.

- FERGUSON, *Hist. Arch.*, Vol. 1, pp. STUART, *Antiq. Athens*, pp. 26-41, 103-
 256-8, 270-1. 10.
 LUEBKE, *Hist. Art*, Vol. 1, p. 163; *Mon.* WORDSWORTH, *Greece*, pp. 146-7.
Art, Vol. 1, pl. 15; text pp. 55-6. ABERDEEN, *Grecian Arch.*, pp. 89-93.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. pp. GWILT, *Enc. Arch.*, pp. 68-70.
 25, 33; text p. 31. NICHOLSON, *Enc. Arch.*, Vol. 1, pp.
 LEEDS, *Orders*, p. 61. 203-4.
 GUHL, *Greeks and Romans*, pp. 105-6. KOEHLER, *Hist. Art*, pl. 15.

12. Combination of the different orders in some of the Grecian temples, as in the temple of Minerva, at Tegea, and in the Erechtheion, at Athens.

ABERDEEN, *Grecian Arch.*, pp. 89-90, LUEBKE, *Hist. Art*, Vol. 1, pp. 162-6.
91-4.

13. The Dionysiac theatre; the Greek drama; scenery and actors.

WORDSWORTH, <i>Greece</i> , pp. 156-7.	SERGEANT'S <i>Greece</i> , p. 44.
FELTON, <i>Anc. Greece</i> , Vol. 1, pp. 504-11.	FALKE, <i>Greece and Rome</i> , p. 172.
GUHL, <i>Greeks and Romans</i> , pp. 122-25.	ENC. BRIT., Vol. 3, p. 3; Vol. 7, p. 247;
CURTIUS, <i>Hist. Greece</i> , Vol. 2, pp. 576.	Vol. 7, pp. 403-9 (Drama); Vol. 23, p.
BARTHELEMY'S <i>Anarcharsis</i> , Vol. 2, pp.	222 (Theatre).
485-9.	

14. General account of the decorations in Grecian architecture; practical inferences on style.

FERGUSSON, <i>Hist. Arch</i> , Vol. 1, pp. 253, 255, 258-9, 265-7.	GWILT, <i>Enc. Arch</i> , p. 71.
LUEBKE, <i>Hist. Art</i> , Vol. 1, pp. 137-9, Mon. Art, Vol. 1, pl. 15A, text p. 58-9.	EIDLITZ, <i>Nature of Art</i> , pp. 330-81.
VITRUVIUS, <i>Gwilt's</i> , pp. 68-78, 84-6.	CLEMENT, <i>Hist. Arch.</i> , pp. 65-7.
ROSENGARTEN, <i>Arch Styles</i> , pp. 71-3, 80-1, 84-5, 87-92, 93-4.	SMITH AND SLATER, <i>Classic Arch.</i> , pp. 117-37.
	VIOLLET-LE-DUC, <i>Discourses on Arch.</i> , Vol. 1, pp. 175-86.

V. ARCHITECTURE OF ANCIENT ROME.

1. Some account of the early peoples of Italy, especially of the Etruscans; religion of the Etruscans.

FERGUSON, *Hist. Arch.*, Vol. 1, pp. 279-81.

LUEBKE, *Hist. Art*, Vol. 1, pp. 258-60.

MOMMSEN, *Hist. Rome*, Vol. 1, pp. 166-76, 264-7, 314-5, 609-12.

ROSENGARTEN, *Arch. Styles*, pp. 102-3.

RAWLINSON, *Religions of the Anc. World*, pp. 159-75.

DENNIS, *Cities and Cemeteries of Etruria*, Vol. 1, LIII-LX (Introduction).

SMITH AND SLATER, *Classic Arch.*, pp. 138-40.

2. The architecture of Etruria and of Rome during the reigns of the three Etruscan kings, the Tarquins; the religion of the ancient Romans.

FERGUSON, *Hist. Arch.*, Vol. 1, pp. 281-91, 293.

LUEBKE, *Hist. Arch.*, Vol. 1, pp. 261-4, 275-7; *Mon. Art*, Vol. 1, pl. 24, text pp. 86-90.

ROSENGARTEN, *Arch. Styles*, pp. 103-11.

BURY, *Arch. Styles*, pp. 16-17.

MOMMSEN, *Hist. Rome*, Vol. 1, pp. 311-2, 603-4.

GWILT, *Enc. Arch.*, pp. 75-6.

RAWLINSON, *Religions of the Anc. World*, pp. 213-24.

CLEMENT, *Hist. Arch.*, pp. 71-4.

SMITH & SLATER, *Classic Arch.*, pp. 141-4.

CLARKE, *Ten Great Religions*, Vol. 1, pp. 316-354.

TUCKERMAN, *Hist. Arch.*, pp. 68-71.

3. Excessive ambition of the Romans, during the early centuries of the republic, to collect works of art from conquered cities, though destitute of all original or even imitative art among themselves.

MOMMSEN, *Hist. Rome*, Vol. 3, pp. 568-9, Vol. 4, pp. 734-5.
LUEBKE, *Hist. Art*, Vol. 1, pp. 273-5.

FERGUSON, *Hist. Arch*, Vol. 1, p. 293.
VIOLETT-LE DUC, *Discourses on Arch.*, Vol. 1, pp. 62-71.

4. General account of the great building industry during the empire; the variety, abundance and grandeur of the engineering and architectural works at Rome, in Gaul and in Spain.

FERGUSON, *Hist. Arch.*, Vol. 1, pp. 294, 297-8.
MERIVALE, *Hist. Romans*, Vol. 4, pp. 390-4.
BURY, *Arch Styles*, pp. 18-19.

ESCHENBERG, *Man. Clas. Lit.*, pp. 427-8.
BURN, *Rome and Campagna*, p. LXXIX.
SMITH AND SLATER, *Classic Arch*, pp. 144-6.

5. Roman aqueducts, public fountains, basins and baths.

FERGUSON, *Hist. Arch*, Vol. 1, pp. 331-4, 373-4.
LUEBKE, *Hist. Art*, Vol. 1, pp. 296-7;
Mon. Art. Vol. 1, pl. 28, text p. 102-3.
KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 50-1.
GWILT, *Enc. Arch*, pp. 92-3, 96-8.
GUHL, *Greeks and Romans*, pp. 353-7, 396-406.
NICHOLSON, *Enc. Architecture*.
BURN, *Rome and Campagna*, pp. LVIII-LXIII (Introduction), 211 (see index).

ESCHENBERG, *Man. Clas. Lit.*, pp. 428-9.
VIOLETT-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 114-20.
AUDSLEY, *Dict. Arch.*, art. "Aqueduct," "Baths."
PARKER, *Archæol. of Rome*, pt. 8, *The Aqueducts*. — *Arch. Hist. Rome*, pp. 93-121.
CLEMENT, *Hist. Arch.*, pp. 80-1.
SMITH AND SLATER, *Classic Arch.*, pp. 161-4.

6. Roman roads and bridges; tunnels and harbors.

FERGUSON, *Hist. Arch.*, Vol. 1, pp. 374-5.
GUHL, *Greeks and Romans*, pp. 341-52.

ROSENGARTEN, *Arch. Styles*, pp. 143-4.
GWILT, *Enc. Arch.*, pp. 90-2.
NICHOLSON, *Enc. Architecture*.

BURN, *Rome and Campagna*, pp. LII-LVII (Introduction).

PARKER, *Arch. Hist. Rome*, pp. 79-92.

SMITH AND SLATER, *Classic Arch.*, pp. 170-1.

7. The Roman Forum and other public places of its class; basilicas and arcades.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 316-23.

LUEBKE, *Hist. Art*, Vol. 1, pp. 292-3, 298-9; *Mon. Art*, Vol. 1, pl. 29, text pp. 105-6.

GUHL, *Greeks and Romans*, pp. 409-21.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 43.

GWILT, *Enc. Arch.*, pp. 90-1, 109.

BURN, *Rome and Campagna*, pp. 74-153, 165-7.

ROSENGARTEN, *Arch. Styles*, pp. 127-30.

VIOLLET-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 143-51.

AUDSLEY, *Dict. Arch.*, art. "Arcade," "Basilica."

PARKER, *Archæol. of Rome*, pt. 5, *The Forum*. — *Arch. Hist. Rome*, pp. 122-36.

CLEMENT, *Hist. Arch.*, pp. 78-9.

SMITH AND SLATER, *Classic Arch.*, pp. 154-6.

8. Circuses, theaters and amphitheaters — especially the Colosseum.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 323-31.

NICHOLSON, *Enc. Architecture*.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 44, text pp. 47-50.

GUHL, *Greeks and Romans*, pp. 421-36.

ROSENGARTEN, *Arch. Styles*, pp. 134-41.

GWILT, *Enc. Architecture*.

LUEBKE, *Hist. Art*, Vol. 1, pp. 290-2;

Mon. Art, Vol. 1, pl. 29, text pp. 103-5.

VIOLLET-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 125-33.

BURN, *Rome and Campagna*, pp. LXIII-LVII (Introduction); 234-42, 296-8, 457-9.

PARKER, *Archæol. of Rome*, pt. 7, *The Colosseum*. — *Arch. Hist. Rome*, pp. 151-61.

TUCKERMAN, *Hist. Arch.*, pp. 76-9.

AUDSLEY, *Dict. Arch.*, art. "Amphitheatre."

SMITH AND SLATER, *Classic Arch.*, pp. 156-64.

9. Monuments of honor — triumphal arches, memorial columns and tombs.

FERGUSSON, Hist. Arch., Vol. 1, pp. 335-7, 340-62.

KOEHLER, Hist. Art, pls. 16, 19.

KNIGHT, Pict. Gal. Arts, Vol. 2, II. p. 36, text p. 50.

GUHL, Greeks and Romans, pp. 375-96.

ROSENGARTEN, Arch. Styles, pp. 130-2.

LUEBKE, Hist. Art, Vol. 1, pp. 294-9;

Mon. Art, Vol. 1, pl. 28, text pp. 99-102.

GWILT, Enc. Architecture.

BURN, Rome and Campagna, pp. XXXIX-

XLV (Introduction), 167-9, 171-3, 434-5.

VIOLLET-LE-DUC, Discourses on Arch., Vol. 1, pp. 110-2.

CLEMENT, Hist. Arch., pp. 81-3.

SMITH AND SLATER, Classic Arch., pp. 171-4.

10. The characteristics of the old Roman worship determining the form of their temples; the temple of the Capitoline Jupiter; temple of Fortuna Virilis.

FERGUSSON, Hist. Arch., Vol. 1, pp. 305-9.

DURUY, Hist. Rome, Eng. ed., Vol. 1, pp. 79-80, 131-2, 271.

ESCHENBERG, Manual Clas. Lit., p. 233.

GUHL, Greeks and Romans, pp. 297-302, 309.

GWILT, Enc. Arch., p. 75.

SMITH AND SLATER, Classic Arch., pp. 147-8.

11. The Roman temple at Nismes; the temple of the Sun and the temple of Jupiter at Heliopolis [Baalbec]; the temple of the Sun at Palmyra.

FERGUSSON, Hist. Arch., Vol. 1, pp. 307-8, 314-5.

LUEBKE, Hist. Art, Vol. 1, p. 287.

KNIGHT, Pict. Gal. Arts, Vol. 2, text pp. 43-6.

GWILT, Enc. Arch., pp. 81-2, 911-2.

GUHL, Greeks and Romans, pp. 311, 314-5, 327-8.

NICHOLSON, Enc. Architecture.

SMITH AND SLATER, Classic Arch., pp. 149-51.

TUCKERMAN, Hist. Arch., pp. 75-7.

12. The Roman round temples: the temple of Vesta, at Tivoli; the temple of Vesta (Hercules) at Rome; the Pantheon at Rome.

- FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 309-12.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 284-6.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 33, 46.
 GUHL, *Greeks and Romans*, pp. 319-24.
 BURN, *Rome and Campagna*, pp. 290-1, 390.
 ROSENGARTEN, *Arch. Styles*, pp. 121-3.
 GWILT, *Enc. Arch.*, pp. 86-8.
 NICHOLSON, *Enc. Architecture*.
 KOEHLER, *Hist. Art*, pl. 17.
 VIOLET-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 106-10.
 CLEMENT, *Hist. Arch.*, pp. 76-8, 89.
 SMITH AND SLATER, *Classic Arch.*, pp. 151-4, 164-70.

VI. EARLY CHRISTIAN, BYZANTINE, AND ROMANESQUE ARCHITECTURE.

1. Early Christian basilicas in what respects different from the pagan basilicas. Selected examples: St. Paul's and St. Lorenzo's outside the walls, and St. Clement's and Sta. Maria Maggiore in the city of Rome; St. Apollinare in Classe, at Ravenna.

- FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 407-9, 415.
 ROSENGARTEN, *Arch. Styles*, pp. 163-5, 170-2.
 LUEBKE, *Ecclesiastical Art*, pp. 1-9; *Hist. Art*, Vol. 1, pp. 342-50, 446-51; *Mon. Art*, Vol. 1, pl. 34.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 63-4.
 GWILT, *Enc. Arch.*, pp. 109-10.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 29-30.
 ZERFFI, *Hist. Dev. Art*, pp. 277-9.
 BURY, *Arch. Styles*, pp. 20-2.
 SCOTT, *English Church Arch.*, pp. 4-7, 17-20.
 GOODRICH, *Hist. Art*, pp. 72-9.
 REBER, *Mediæval Art*, pp. 16-36.
 FREEMAN, *Hist. and Arch. Sketches*, pp. 182-216.
 TUCKERMAN, *Hist. Arch.*, pp. 88-92.
 VIOLET-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 208-11.
 AUDSLEY, *Dict. Arch.*, art. "Basilica."
 CLEMENT, *Hist. Arch.*, pp. 87-8.
 SMITH AND SLATER, *Classic Arch.*, 198-206.

2. Statement and description of parts and functions peculiar to church architecture: presbyterium, choir, stalls, screen and chancel; altar, baldachino and reredos; transept, chapel, chantry and crypt; sacristy, lectern and ambo or pulpit.

ROSENGARTEN, Arch. Styles, pp. 165-70.
LUEBKE, Ecclesiastical Art, pp. 17-26,
115-36, 202-26.
BURY, Arch. Styles, pp. 22-4.
GWILT, Enc. Architecture.
NICHOLSON, Enc. Architecture.

PARKER, Glos. Architecture.
FAIRHOLT, Dic. Terms in Art.
AUDSLEY, Dict. Arch., art. "Altar,"
"Ambo," "Apse," "Baldachin"
SCOTT, English Church Arch., pp. 8-10.

3. Circular or multagonal funeral chapels, churches and baptisteries; St. Vitale, at Ravenna.

FERGUSON, Hist. Arch., Vol. 1, pp. 429-40; Vol. 2, pp. 312-5.
LUEBKE, Hist. Art, Vol. 1, pp. 350-1, 463-4.
NICHOLSON, Enc. Arch., Vol. 1, pp. 26-7.
BRITTON, Arch. Antiq., Vol. 1, (see Essays on Round Churches.)

ROSENGARTEN, Arch. Styles, pp. 172-3.
AUDSLEY, Dict. Arch., art. "Baptistry."
GOODRICH, Hist. Art, pp. 80-1.
SMITH AND SLATER, Classic Arch., pp. 206-9, 215.
REBER, Mediæval Art, pp. 37-56.
TUCKERMAN, Hist. Arch., pp. 92-4.

4. Cloisters and other monastic buildings connected with the so-called collegiate churches.

ROSENGARTEN, Arch. Styles, pp. 251, 257,
LUEBKE, Hist. Art, p. 463.

NICHOLSON, Enc. Arch., Vol. 1, pp. 167-8, 176.
BRITTON, Arch. Antiq., Vol. 4, pp. 24-6.

5. Byzantine architecture: clustered domes; vaulted ceilings; massive piers and arches; peculiar decoration.

- FERGUSON, *Hist. Arch.*, Vol. 2, pp. 414-43.
 ROSENGARTEN, *Arch. Styles*, pp. 177-9, 185-90.
 LUEBKE, *Ecclesiastical Arch.*, pp. 10-15; *Hist. Art*, Vol. 1, pp. 359-63.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 55-9.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 68-71.
 CLEMENT, *Hist. Art*, pp. 117-9.
 TUCKERMAN, *Hist. Arch.*, pp. 95-8.
 VIOLLET-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 223-8.
 SMITH AND SLATER, *Classic Arch.*, pp. 240-51.

6. Select Byzantine examples: Church of St. Sophia at Constantinople; church of St. Mark at Venice; church of St. Antonio at Padua.

- FERGUSON, *Hist. Arch.*, Vol. 2, pp. 389-65, 443-50, 422-4.
 ROSENGARTEN, *Arch. Styles*, pp. 179-84, 258-60.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 363-6, 502-4; *Mon. Art*, Vol. 1, pl. 35, text pp. 122-3.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 54-5.
 CLEMENT, *Hist. Art*, pp. 114-6, 119-23.
 SMITH AND SLATER, *Classic Arch.*, pp. 211-21.
 REBER, *Mediæval Art*, pp. 56-62.
 TUCKERMAN, *Hist. Arch.*, pp. 98-104.
 NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 3071-3.
 BURY, *Arch. Styles*, pp. 24-6, 29-31.
 GWILT, *Enc. Arch.*, pp. 107-9, 114.
 ZERFFI, *Hist. Dev. Art*, pp. 280-1.
 NORTON, *Church Building Mid. Ages*, pp. 52-61.
 RUSKIN, *Stones of Venice*, Vol. 2, pp. 63-129.

7. The Russo-Byzantine style developing in the sixteenth century its peculiar bell-towers, its high-mounted and bulb-shaped domes and its other fantastic features: the cathedral of the Assumption, the churches of Vassili Blanskenoy or St. Basil, of the Nativity, and the Tower of Ivan the Great at Moscow.

- ROSENGARTEN, *Arch. Styles*, pp. 193-8.
 RAMBAUD, *Hist. Russia*, Vol. 1, p. 309.
 FERGUSON, *Hist. Arch.*, Vol. 2, pp. 481-93.

CURTIS, *Land of the Nihilist*, pp. 312-13, 319.

CHESTER, *Russia Past and Present*, pp. 170-1.

GALLENGA, *Summer Tour in Russia*, p. 55.

REBER, *Hist. of Mediæval Art*, pp. 66-71.

HARE, *Russia*, pp. 177-99.

PRIME, *Alhambra to Kremlin*, pp. 340-3.

REBER, *Mediæval Art*, pp. 65-71.

8. Romanesque architecture: cross-vaulted ceilings and arch friezes; cubiform and caliciform capitals and plain shafts.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 416-8, 426-8.

ROSENGARTEN, *Arch. Styles*, pp. 230-8, 243-5.

NORTON, *Church Building Mid. Ages*, pp. 20-35.

LUEBKE, *Ecclesiastical Art*, pp. 44-9; *Hist. Art*, Vol. 1, pp. 451-5.

VIOLLET-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 229-39.

SMITH AND SLATER, *Classic Arch.*, pp. 222-3, 240-45, 250 1.

GOODRICH, *Hist. Art*, pp. 82-6.

TUCKERMAN, *Hist. Arch.*, pp. 114-24.

9. The Romanesque façade: twin towers; splayed portal with decorative columns; wheel window, etc.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 424, 430-1; Vol. 2, pp. 315-6.

ROSENGARTEN, *Arch. Styles*, pp. 238-40, 255.

LUEBKE, *Ecclesiastical Art*, pp. 38-42; *Hist. Art*, Vol. 1, pp. 455-6.

GOODRICH, *Hist. Art*, pp. 86-9.

SMITH AND SLATER, *Classic Arch.*, pp. 245-6.

TUCKERMAN, *Hist. Arch.*, 124-7.

10. Romanesque decoration: sculptured ornaments on cornices, capitals, bases and shafts.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 422-4.

ROSENGARTEN, *Arch. Styles*, pp. 241-3, 245-50.

LUEBKE, *Ecclesiastical Art*, pp. 27-38; *Hist. Art*, Vol. 1, pp. 460-2,

SMITH AND SLATER, *Classic Arch.*, pp. 246-50.

11. Select Romanesque examples in central Italy: the baptistery and the church of San Miniato at Florence; church of San Michele at Lucca; cathedral of Pisa.

FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 370-4.

LUEBKE, *Hist. Art*, Vol. 1, pp. 495-9;

Mon. Art, Vol. 1, pl. 42, text pp. 143-4.

ROSENGARTEN, *Arch. Styles*, pp. 253-5.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 67.

NICHOLSON, *Enc. Arch.*, Vol. 2, p. 112.

BURY, *Arch. Styles*, pp. 30-2.

REBER, *Mediæval Art*, pp. 322-35.

FREEMAN, *Hist. and Arch. Sketches*, pp. 87-134.

12. Select Romanesque examples in Lombardy: cathedral of Modena; church of San Zeno at Verona; cathedral of Parma.

FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 309-12.

ROSENGARTEN, *Arch. Styles*, pp. 260-2.

LUEBKE, *Hist. Art*, Vol. 1, pp. 505-7;

Mon. Art, Vol. 1, pl. 41, text p. 142.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 66-7.

NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 112-3.

FREEMAN, *Hist. and Arch. Sketches*, pp. 15-25, 247-59.

REBER, *Mediæval Art*, pp. 309-22.

SMITH AND SLATER, *Classic Arch.*, pp. 224-5.

13. Select Romanesque examples in Germany and France: church of Holy Apostles at Cologne; church of St. Saturnin at Toulouse; churches of Ste. Trinité and of St. Stephen at Caen.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 474-5, 513-8; Vol. 2, pp. 24-5.

BURY, *Arch. Styles*, pp. 35-7.

KING, *Med. Arch.*, Vol. 1, pls. 88-9.

ROSENGARTEN, *Arch. Styles*, pp. 266-71, 275-7.

- KEBER, *Mediaeval Art*, pp. 250-308, 335-68.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 477-9, 508-11, 514-6; *Mon. Art*, Vol. 3, pls. 43, 46; text pp. 147-8, 153, 180-1.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 67-71.
 SMITH AND SLATER, *Classic Arch.*, pp. 225-31.

14. The Romanesque of England or the Norman style: Anglo-Saxon and other elements greatly distinguishing the Anglo-Norman from the Romanesque of other countries (1066-1154 A. D.)

- FERGUSON, *Hist. Arch.*, Vol. 2, pp. 119-23, 125-9, 139-40, 145-8, 151, 170-1, 181-7.
 ROSENGARTEN, *Arch. Styles*, pp. 271-5.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 516-8.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 82-6.
 BURY, *Arch. Styles*, pp. 69-91.
 GWILT, *Enc. Arch.*, pp. 164-75.
 BRITTON, *Arch. Antiq.*, Vol. 4, pp. 5-24, 103-36.
 PALEY, *Gothic Arch.*, 54-61.
 NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 234-40, 400-7.
 AUDSLEY, *Dict. Arch.*, art. "Anglo-Saxon Arch."
 SMITH AND SLATER, *Classic Arch.*, pp. 232-3.
 SCOTT, *Mediaeval Arch.*, Vol. 2, pp. 1-91.
 — *English Church Arch.*, pp. 35-51, 92-5, 133-9.
 REBER, *Mediaeval Art*, pp. 378-88.
 PARKER, *Introd. to Gothic Arch.*, pp. 1-89 — A B C of Gothic Arch., pp. 1-70

15. Select examples of the Anglo-Norman Style: Norwich cathedral; Canterbury cathedral; Winchester cathedral; Chapter House at Bristol.

- FERGUSON, *Hist. Arch.*, Vol. 2, pp. 130-3, 137-8, 172-4.
 LUEBKE, *Hist. Art*, Vol. 1, pp. 518-20; *Mon. Art*, Vol. 1, pl. 44, text p. 149.
 BRITTON, *Cath. Antiq.*, "Norwich," pls. 1-24; text pp. 18-20, 24-50; "Bristol," pls. 3-4, 9; text pp. 45-7, 53; "Winchester," pls. 1-29; text pp. 48-9, 54-104; "Canterbury," pls. 1-36, text pp. 25-62, 94-9.
 WINKLES, *Eng. Cath.*, Vol. 1, pp. 17-40, 121-40; Vol. 2, pp. 85-94.
 SCOTT, *Mediaeval Arch.*, Vol. 2, pp. 92-132. — *English Church Arch.*, pp. 95-110.
 SMITH AND SLATER, *Classic Arch.*, pp. 233-9.
 OUR NATIONAL CATHEDRALS, Vol. 1, pp. 35-58, 153-76.

VII. SARACENIC ARCHITECTURE.

1. Characteristics of the faith and methods of worship of the Mohammedans which greatly influence their works of art.

ROSENGARTEN, *Arch. Styles*, pp. 199-200.

LECKY, *Rationalism in Europe*, Vol. 1, pp. 234-6.

BAXLEY, *Spain*, Vol. 1, pp. 19-20; Vol. 2, pp. 132-3.

LANE, *Modern Egyptians*, Vol. 2, pp. 177-81 (d).

BUTLER, *Court Life in Egypt*, pp. 38-44 (d).

LUBEKE, *Hist. Art*, Vol. 1, pp. 410-4.

LANE, *English Woman in Egypt*, Vol. 1, pp. 107-15 (b); pp. 115-16 (c); p. 114 (b).

BÈDEKER, *Egypt*, p. 140.

EBERS, *Egypt*, Vol. 2, p. 109.

CLEMENT, *Hist. Arch.*, pp. 123-6.

CLARKE, *Ten Great Religions*, Vol. 1, pp. 448-88.

2. General suggestions for the study and observation of architectural examples in Islam — absence of constructive skill and completeness; little unity or harmony of design; as many different styles as there are nations in Islam.

ROSENGARTEN, *Arch. Styles*, pp. 226-9.

FERGUSON, *Hist. Arch.*, pp. 497-500.

TUCKERMAN, *Hist. Arch.*, pp. 105-9.

SMITH AND SLATER, *Classic Arch.*, pp. 252-3, 268.

REBER, *Mediæval Art*, pp. 155-8.

3. The special characteristics and requirements in the Mohammedan mosque: the Mihrab or hall of prayer; the court and tank for ablution before prayer; the minaret for proclamation. Stilted, horse-shoe and keel-shaped arches; scalloped or cusped arches; stalactite or honey-comb pendentives; filigree and interlaced ornament.

FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 465-6.

L'EBKE, *Hist. Art*, Vol. 1, pp. 414-7.

ROSENGARTEN, *Arch. Styles*, pp. 200-3.

NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 208-10.

GWILT, *Enc. Arch.*, pp. 54-6.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, text pp. 62-3.

PARKER, *Glos. Arch.*, Vol. 1, pp. 32-4.

AUDSLEY, *Diet. Arch.*, art. "Arch."

REBER, *Mediæval Art*, pp. 161-4.

4. Peculiar style of mural decoration in Saracenic architecture; arabesque patterns and mosaic and geometric ornaments; play of lines, belts and vegetable forms, all symbols and animal likeness being reprobate; ingenious avoidance of right angles, diagonals and all geometric curves; the use of text characters and brilliant colors in decoration.

LANE-POOLE, *Art of the Saracens*, pp. 89 125.

L'EBKE, *Hist. Arch.*, Vol. 1, pp. 417-6.

ROSENGARTEN, *Arch. Styles*, pp. 203-6, 226-9.

NICHOLSON, *Enc. Arch.*, Vol. 2, pp. 210-1.

PARKER, *Glos. Arch.*, Vol. 1, pp. 30-2.

KNIGHT, *Pict. Gal. Arts*, II. pp. 60, 64, 69.

AUDSLEY, *Diet. Arch.*, art. "Arabesque," "Arab ornament."

SMITH AND SLATER, *Classic Arch.*, pp. 258-60.

REBER, *Mediæval Art*, pp. 164 6, 195-8.

5. In Egypt the depressed pointed arch prevails in Saracenic architecture. Select examples in Cairo: the

mosque of Ibn Touloun; the m^{os}que of the Sultan Bar-kook and the tombs of the Mamelukes; the mosque of Sultan Hassan; the mosque and tomb of Kait-Bey; the palaces of Choubra and of Gezireh.

CHARMES, *Five Months in Egypt*, pp. 116-131, 103-115.

LANE, *Modern Egyptians*, Vol. 1, pp. 100-112.

EBERS, *Egypt*, Vol. 1, pp. 311-14; Vol. 2, pp. 198, 208, 217, 229, 270-84.

HALE, *A Family Flight over Egypt and Syria*, p. 222.

BAEDEKER, *Egypt*, pp. 183-5.

BARTLETT, *The Nile Boat*, chap. 3.

ZINCKE, *Egypt of the Pharoahs and of the Khedive*, pp. 458-71.

LANE POOLE, *Art of the Saracens*, pp. 49-72.

MURRAY, *Egypt*, pp. 232-4 (a); 216-17.

EBERS, *Egypt*, Vol. 1, pp. 226, 241.

FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 507-17.

LUEBKE, *Hist. Art*, Vol. 1, pp. 420-3; *Mon. Art*, pl. 39, text pp. 136-9.

ROSENGARTEN, *Arch. Styles*, pp. 201, 215-7.

KNIGHT, *Pict. Gal. Arts*, II. p. 61.

POOLE, *Art of the Saracens in Egypt*, pp. 47-75.

REBER, *Mediaeval Art*, pp. 166-9.

AUDELEY, *Dict. Arch.*, art. "Arab arch."

SMITH AND SLATER, *Classic Arch.*, pp. 253-8.

6. In India and Persia the horse-shoe arch prevails in Saracenic architecture. Select examples: the mosque at Old Delhi; the Jumma mosque at New Delhi; the mosque at Futtehpore Sikri; the palace at Delhi; Taje Mehal at Agra.

LUEBKE, *Hist. Art*, Vol. 1, pp. 437-9; *Mon. Art*, pl. 40, text pp. 139-40.

KOEHLER, *Hist. Art*, pl. 48.

FERGUSSON, *Hist. Arch.*, Vol. 3, pp. 578-81, 591-9, 600-2.

ROSENGARTEN, *Arch. Styles*, pp. 221-4.

SMITH AND SLATER, *Classic Arch.*, pp. 265-9.

REBER, *Mediaeval Art*, pp. 172-7, 193-5.

7. In Spain, the keel-arch prevails in Saracenic

architecture. Select examples: the mosque at Cordova; the Alhambra at Granada.

FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 278, 522-36.

LUECKE, *Hist. Art*, Vol. 1, pp. 424-33; *Mon. Art*, pl. 38, text pp. 132-6.

ROSENGARTEN, *Arch. Styles*, pp. 206-14.

GWILT, *Enc. Arch.*, pp. 51-4.

KNIGHT, *Pict. Gal. Arts*, II. pp. 56-7, 60-1; text pp. 59, 62.

PARKER, *Glos. Arch.*, Vol. 2, pl. 109.

BAXLEY, *Spain*, Vol. 1, pp. 199-310.

KOEHLER, *Hist. Art*, pls. 46-7.

CLEMENT, *Hist. Arch.*, pp. 126-32.

SMITH AND SLATER, *Classic Arch.*, pp. 263-5.

REBER, *Medieval Art*, pp. 178-91.

TUCKERMAN, *Hist. Arch.*, pp. 110-4.

VIII. GOTHIC ARCHITECTURE.

1. The Gothic style a perfect architectural system developed from the pointed arch; the Gothic and the Romanesque systems of construction compared, especially as to the vaults and the supporting walls.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 397-8.

LUECKE, *Hist. Art*, Vol. 2, pp. 1-6.

ROSENGARTEN, *Arch. Styles*, pp. 297-300.

NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 450-2.

PARKER, *Glos. Arch.*, Vol. 1, pp. 238-40.

RUSKIN, *Stones of Venice*, Vol. 2, pp. 167-54, or better 151-230.

VIOLETTE-LE DUC, *Discourses on Arch.*, Vol. 1, pp. 239-42.

GARBETT, *Arch. Design*, pp. 157-79.

STEVENSON, *House Arch.*, Vol. 1, pp. 127-33.

SCOTT, *Medieval Arch.*, Vol. 1, pp. 1-68. — *English Church Arch.*, pp. 124-6.

GOODRICH, *Hist. Art*, p. 91.

TUCKERMAN, *Hist. Arch.*, pp. 132-5.

PARKER, *Introd. to Gothic Arch.*, pp. 90-100.

PALEY, *Goth. Arch.*, pp. 1-27.

2. Origin, varieties and early history of the pointed arch; was it a constructive principle or merely an ornamental form ?

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 448-53, 506-7.

LUEBKE, *Ecclesiastical Art*, pp. 49-50; *Hist. Art*, Vol. 2, pp. 6-7.

ROSENGARTEN, *Arch. Styles*, pp. 285-93.

NICHOLSON, *Enc. Arch.*, Vol. 1, p. 461.

GARBETT, *Arch. Design*, pp. 157-79.

GWILT, *Enc. Arch.*, pp. 119-25.

D'AGINCOURT, *Hist. Art*, Vol. 1, pl. 46.

AUDSLEY, *Dict. Arch.*, art. "Arch."

STEVENSON, *House Arch.*, Vol. 1, pp. 133-7.

GOODRICH, *Hist. Art*, pp. 92-3.

PALEY, *Gothic Arch.*, pp. 61-7.

SCOTT, *Mediæval Arch.*, Vol. 1, pp. 215-27. — *English Church Arch.*, pp. 126-7.

3. Principal characteristics of the constructive ornamentation of Gothic architecture: of the façade, portal and spire; of the buttresses; of the clustered column and vault or roof ribs; window tracery and glass painting.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 458-60, 552-4, 563-82.

LUEBKE, *Ecclesiastical Art*, pp. 67-92; *Hist. Art*, Vol. 2, pp. 7-16.

ROSENGARTEN, *Arch. Styles*, pp. 300-19; 322-3.

NICHOLSON, *Enc. Arch.*, Vol. 1, pp. 455-6, 462-71.

KOHLER, *Hist. Art*, pl. 66-8.

GWILT, *Enc. Arch.*, pp. 231-4, 386-7, 589-90.

GARBETT, *Arch. Design*, pp. 158-65, 201-13.

GESSERT, *Painting on Glass*.

WINSTON, *Glass Painting*.

SCOTT, *Mediæval Arch.*, pp. 228-89.

PUGIN, *Pointed or Christian Arch.*

GOODRICH, *Hist. Art*, pp. 95-9.

TUCKERMAN, *Hist. Arch.*, pp. 135-47.

PALEY, *Gothic Arch.*, pp. 74-100, 154-92.

STEVENSON, *House Arch.*, Vol. 1, pp. 137-2.

VIOLET-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 276-80.

CLEMENT, *Hist. Arch.*, pp. 94-8.

4. Prevailing elements of the decorative ornamentation of Gothic architecture: combination of vegetable

with geometric forms; the Gothic choice of plants in England.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 33-5.
 ROSENGARTEN, *Arch. Styles*, pp. 293-6,
 319-22.
 BRIT. QUAR. REV., Vol. 10, pp. 62-5.
 GARBETT, *Arch. Design*, pp. 206-7.

KOEHLER, *Hist. Art*, pls. 66-9.
 GWILT, *Enc. Arch.*, pp. 952-4.
 CLEMENT, *Hist. Arch.*, pp. 99-102, 106-8.
 STEVENSON, *House Arch.*, Vol. 1, p. 142.
 PALEY, *Gothic Arch.*, pp. 101-17.

5. The first development of the Gothic system in central and northern France; the suggestion from Saracenic architecture, and how obtained.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp.
 522-7.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 17-23.
 ROSENGARTEN, *Hist. Arch.*, p. 341.
 GWILT, *Enc. Arch.*, pp. 231-4.

SCOTT, *Medieval Arch.*, Vol. 1, pp. 69-
 136 — *English Church Arch.*, pp.
 126-8.
 VIOLLET-LE-DUC, *Discourses on Arch.*,
 Vol. 1, pp. 260-76.

6. The influence of the society of Free Masons on the development of Gothic architecture; the influence of the guilds on art in general.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp.
 527-31.
 ROSENGARTEN, *Art Styles*, pp. 289-90.

CONWAY, *Early Flemish Painting*.
 VIOLLET-LE-DUC, *Discourses on Arch.*,
 Vol. 1, pp. 281-2.

7. Divisions of Gothic architecture required by the degrees of its development in different periods and countries:

a. Early Gothic or (in England) the Lancet or Plantagenet style; simple and severe with circle and fillet traceries.

b. Middle Gothic or (in England) the Perfected or Decorated style; elegant enrichment with undulating and intersecting traceries.

c. Late Gothic or (on the continent) Flamboyant, or (in England) the Perpendicular or Tudor style; ogee arches, excessive embellishment, roof ribs in fan-shaped systems, open-work roof-trusses and flying buttresses.

ROSENGARTEN, *Arch. Styles*, pp. 229-39.

MURRAY, *Mod. London*, pp. 99-102 (e).

FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 121-4, 139-50.

STEVENSON, *House Arch.*, Vol. 1, pp.

155-70.

PARKER, *Introduction to Gothic Arch.*

— *A B C of Gothic Arch.*

SCOTT, *Mediæval Arch.*, Vol. 1, pp.

137-69. — *English Church Arch.*, pp.

128-3, 139-141, 172-86.

8. The four important typical cathedrals of Gothic France: of Paris, of Chartres, of Rheims, and of Amiens.

FERGUSSON, *Hist. Arch.*, Vol. 1, pp. 532-42.

LUEBKE, *Hist. Art*, Vol. 2, pp. 18-21; *Mon. Art*, Vol. 2, pls. 50-1, text pp. 164-7.

KNIGHT, *Pict. Gal. Arts*, Vol. 2, II. p. 105, text p. 106.

GWILT, *Enc. Arch.*, pp. 234-5.

KING, *Med. Arch.*, Vol. 3, pls. 49-60, 75-88.

GARBETT, *Arch. Design*, pp. 183-90.

KOEHLER, *Hist. Art*, pls. 69-71.

D'AGINCOURT, *Hist. Art*, Vol. 1, pls. 39-41.

RICKMAN, *Gothic Arch.*, Appendix pp. 53-4.

VIOLLET-LE-DUC, *Discourses on Arch.*, Vol. 1, pp. 307-12, 425-8.

REBER, *Mediæval Art*, pp. 480-516.

PARKER, *Introd. to Gothic Arch.*, pp. 236-67.

9. The two great typical cathedrals of this style in Germany: of Cologne and of Strasburg.

- FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 57, 63, 65-8.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 27-40; *Ecclesiastical Art*, pp. 70-7, 80-1; *Mon. Art*, Vol. 2, pls. 53-4B, text pp. 172-81.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2. II. pp. 108-9, text pp. 111, 114.
 ROSENGARTEN, *Arch. Styles*, pp. 355-8.
 GARBETT, *Arch. Design*, pp. 179-83.
 KOEHLER, *Hist. Art*, pls. 74-6.
 GWILT, *Enc. Arch.*, p. 246-7.
 D'AGINCOURT, *Hist. Art*, Vol. 1, pl. 41.
 EIDLITZ, *Nature of Art*, pp. 424-54 (Cologne).
 REBER, *Mediæval Art*, pp. 534-65.

10. Select examples in Spain and Portugal: the cathedrals of Toledo and of Burgos, in Spain; the convent church at Batalha, and the convent churches at Belem and at Thomar, in Portugal.

- LUEBKE, *Hist. Art*, Vol. 2, pp. 58-62; *Mon. Art*, Vol. 2, pl. 58, text p. 188.
 D'AGINCOURT, *Hist. Art*, Vol. 1, pl. 41.
 FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 260-5, 290-2.
 ROSENGARTEN, *Arch. Styles*, p. 370.
 BAXLEY, *Spain*, Vol. 2, pp. 224-7.
 KOEHLER, *Hist. Art*, pls. 83-4.
 GWILT, *Enc. Arch.*, pp. 250-6.
 REBER, *Mediæval Art*, pp. 582-8.

11. Select examples in Italy: the cathedral of Siena; the Duomo of Florence; the convent Certosa; the cathedral of Milan.

- FERGUSSON, *Hist. Arch.*, Vol. 2, pp. 328-36, 338-45.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 50-8; *Mon. Art*, Vol. 2, pl. 57, text pp. 186-7.
 KNIGHT, *Pict. Gal. Arts*, Vol. 2, text p. 103.
 ROSENGARTEN, *Arch. Styles*, pp. 362-8.
 EIDLITZ, *Nature of Art*, pp. 424-54 (Milan).
 KOEHLER, *Hist. Art*, pls. 89-90.
 GWILT, *Enc. Arch.*, pp. 250-60.
 NICHOLSON, *Enc. Arch.*, Vol. 2, p. 43.
 NORTON, *Church Building*, chapters 3-4.
 D'AGINCOURT, *Hist. Art*, Vol. 1, pl. 41.
 SYMONDS, *Renaissance*, pp. 50-8.
 BARRY, *Lect. on Arch.*, pp. 350-65.
 REBER, *Mediæval Art*, pp. 565-80.
 PARKER, *Introd. to Gothic Arch.*, pp. 283-5.

12. Peculiarities of the Gothic Cathedrals in England: extreme length and double transept; a Lady Chapel or an immense east window instead of the continental apsis; exteriors generally severe and plain, but with admirable proportions; the towers and spires central and the main roofs graded down by the aid of associated buildings—chapels, chapter house, bishop's palace, etc.; diversity of style in the different cathedrals; usual isolation by a grassy "close" and thrifty trees.

Select examples: the cathedrals of York, of Salisbury, of Litchfield; the chapels of St. George, at Windsor, of King's College, at Cambridge, of Henry VII. at Westminster; the new Parliament buildings at Westminster.

FERGUSON, *Hist. Arch.*, Vol. 2, pp. 163-7, 170-71.

ROSENGARTEN, *Arch. Styles*, pp. 229-39.

NICHOLSON, *Enc. Arch.*

WINKLES, *Cath. Churches in Eng. and Wales*

GWILT, *Enc. Arch.*

OUR NATIONAL CATHEDRALS, pp. 1-34, 69-100.

SCOTT, *Hist. English Church Arch.*

PARKER, *Introd. to Gothic Arch.*, pp. 101-216.

BARRY, *Lect. on Arch.*, pp. 366-80.

SCOTT, *Mediæval Arch.*, Vol. 1, pp. 148-214.

CATHEDRAL churches of England and Wales.

13. The Gothic Revival in England; the restoration of Henry VII's Chapel in 1809; competition and public discussion on plans for the new parliament Buildings, 1836-1840; interest excited by Ruskin's critical works, "Modern Painters," "Seven Lamps of Architecture," and the "Stones of Venice."

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| EASTLAKE, Hist. of the Gothic Revival,
pp. 99-107, 170-86, 264-80, 309-12,
359. | THE NATION, Vol. 14, pp. 275-6. |
| PUGIN, Revival of Christian Arch. in
England. | FERGUSSON, Hist. Arch., Vol. 4, <i>see</i>
index.
CATHOLIC WORLD, Vol. 25, pp. 639-50. |

IX. RENAISSANCE ARCHITECTURE.

For discussion of the topics under this head, consult, above all, Ruskin's works.

1. General discussion of Renaissance architecture.

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| FERGUSSON, Hist. Arch., Vol. 4, pp.
1-10, 144-5. | SYMONDS, Renaissance, pp. 67-72, 78-81. |
| LUEBKE, Hist. Art, Vol. 2, pp. 135-6. | STEVENSON, House Arch., Vol. 1, pp.
199-216. |
| NICHOLSON, Enc. Arch., Vol. 2, pp.
40-2, 362. | TUCKERMAN, Hist. Arch., pp. 151-3. |

2. Style of the Florentine Renaissance: Arnolfo (1250?-1310); Brunelleschi (1377-1446); Leone Battista Alberti (1404-1472); churches of San Lorenzo, Santa Maria Novello and San Spirito at Florence; church of St. Andrea, at Mantua; Pitti palace, Riccardi palace, Rucellai palace and Strozzi palace at Florence.

- FERGUSON, Hist. Arch., Vol. 4, pp. 42-55, 93-101.
 LUEBKE, Hist. Art, Vol. 2, pp. 136-42, 150; Mon. Art, Vol. 2, Pl. 64, Text pp. 202-4.
 GWILT, Enc. Arch., pp. 131-8.
 NICHOLSON, Enc. Arch., Vol. 2, pp. 42-4.
 ROSENGARTEN, Arch. Styles, pp. 375-83.
 SYMONDS, Renaissance, pp. 63-7, 72-8.
 KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 130.
 KOEHLER, Hist. Art, Pls. 98-9, 101-2, 105.
 BARRY, Lect. on Arch., pp. 381-96.
 SCOTT, Renaissance in Italy, pp. 93-8.
 STEVENSON, House Arch., Vol. 1, pp. 217-21.
 CLEMENT, Hist. Arch., pp. 134-40.

3. Style of the Venetian Renaissance: San Micheli (1484-1549); Sansovino (1479-1570); churches of Santa Maria della Salute, Santa Maria Zobenigo and San Giorgio Maggiore; Doge's palace, Vandramini palace, Grimini palace and library of St. Mark.

- FERGUSON, Hist. Arch., Vol. 4, pp. 74-5, 81-6, 101-12.
 LUEBKE, Hist. Art, Vol. 2, pp. 142-6; Mon. Art, Vol. 2, Pls. 64, 71, Text pp. 204, 216-7.
 KOEHLER, Hist. Art, Pls. 97, 101, 103-4.
 GWILT, Enc. Arch., pp. 146-51.
 NICHOLSON, Enc. Arch., Vol. 2, pp. 40, 46-7.
 ROSENGARTEN, Arch. Styles, pp. 383-93.
 SYMONDS, Renaissance, pp. 85-6.
 KNIGHT, Pict. Gal. Arts, Vol. 2, Text p. 135.
 SCOTT, Renaissance in Italy, pp. 222-9.
 STEVENSON, House Arch., Vol. 1, pp. 225-37.
 BARRY, Lect. on Arch., pp. 405-13.

4. Style of the Roman Renaissance; Bramante (1450?-1514); M. Angelo (1475-1564); St. Peters; Belvedere court and court of the Loggia, Vatican; Cancellaria palace, Farnese palace and Borghese palace.

- LUEBKE, Hist. Art, Vol. 2, pp. 146-57; Mon. Art, Vol. 2, Pls. 71, 87, Text pp. 214-5, 252-5.
 FERGUSON, Hist. Arch., Vol. 4, pp. 51-3, 57-72, 83, 112-26.
 GWILT, Enc. Arch., pp. 138-45.
 NICHOLSON, Enc. Arch., Vol. 2, pp. 44-6.
 ROSENGARTEN, Arch. Styles, pp. 393-415.
 SYMONDS, Renaissance, pp. 81-94.

- KNIGHT, *Pict. Gal. Arts*, Vol. 2, Text pp. 131, 134-5, Il. p. 132.
 KOEHLER, *Hist. Art*, Pls. 97, 101-2, 104, 106-7.
 D'AGINCOURT, *Hist. Art*, Vol. 1, Pls. 57-62.
 BLACK, *M. Angelo*, pp. 109-18.
 PERKINS, *Raphael and Michael Angelo*, p. 238-43.
 WEY, *Rome*, pp. 460-555 (Vatican).
 BOHN, *Outlines of Michael Angelo's Works*, 5 plates.
 SCOTT, *Renaissance in Italy*, pp. 213-22.
 STEVENSON, *House Arch.*, Vol. 1, pp. 222-4.
 BARRY, *Lect. on Arch.*, pp. 397-405, 414-23.

5. Terra-cotta architecture of northern Italy, of the Gothic and Renaissance periods; church of Santa Maria del Carmine and the Certosa at Pavia; cathedral of Cremona.

- FERGUSON, *Hist. Arch.*, Vol. 4, pp. 11, 18-9, 53-4.
 HARE, *It. Cities*, Vol. 1, pp. 166-72, 234-6.
 ROSENGARTEN, *Arch. Styles*, pp. 375-6.
 GRUNER, *Terra-cotta Arch.*, Pls. 7-11, 16-24, 29-33, pp. 1-9, 27-30, 37-9, 41, 47-52.
 SCOTT, *Renaissance in Italy*, pp. 98-102.

6. Style of the French Renaissance; Delorme (1518?-1577); Perrault (1613-1688); Mansard (1645-1708); St. Eustache; Dome of the Invalides; the Louvre; Luxembourg palace; palace at Versailles; church of St. Genevieve or the Pantheon, of Paris; chateau of Chambord.

- FERGUSON, *Hist. Arch.*, Vol. 4, pp. 279-84, 190-3, 195-200, 207-14, 224-9, 232-9.
 LUEBKE, *Hist. Art*, Vol. 2, pp. 162-8.
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INDEX OF ARTISTS

AND SUBJECTS OF GENERAL INTEREST IN THESE LESSONS.

Acræolis of Athens.....	18	Byzantine architecture....	167	Dibutades of Sikyon.....	7
Ageladas of Argos.....	9	Byzantine art.....	31, 59	Dipoinos of Crete.....	7
Agoracritos of Paros.....	16	Calamis of Athens.....	10	Dolce, Carlo.....	93
Alberti, Leon Battista, 67,	181	Callon of Egina.....	9	'Donatello'.....	40
Alcamenes of Athens.....	16	Campanile, Giotto's.....	41, 61	'Domenichino'.....	92
Alma-Tadema.....	140	Canachos of Sikyon.....	9	Doric style.....	157
Amadeo, Antonio.....	45	Canova, Antonio.....	51	Dow, Gerard.....	105
Amphitheatres, Roman.....	164	'Caravaggio'.....	94	Drama, Greek.....	161
Andrea 'del Sarto'.....	72	Caracci, Annibale.....	92	Davidian architecture.....	155
'Angelico, Fra'.....	64	" Ludovico.....	91	Duccio of Siena.....	61
Angelo, Michael, as painter.....	75	Caricature in art.....	141	Dürer, Albert.....	168
Angelo, Michael, as sculptor.....	46	Carlo Dolce.....	93	Dutch painting.....	103
Anglo-Norman architecture.....	171	Catacombs, Paintings in.....	58	Eclectic school of painting.....	91
Apelles.....	56	Cellini, Benvenuto.....	48	Egyptian architecture.....	148
Apollodoros.....	56	Cephalodotus of Athens.....	19	Egyptian painting.....	53
Archermos of Chios.....	7	Certosa, Monastery of, at Pavia.....	44	Egyptian sculpture.....	2
Aristes of Aphrodisias.....	30	Christ in art, Representations of.....	60	Elgin marbles.....	15
Arnolfo di Cambio.....	181	Christian painting, Early.....	58	English painting.....	128
Art criticism.....	53	Christian sculpture.....	33	English renaissance architecture.....	184
Asiatic architecture.....	152	Chromatic sculpture in Greece.....	2, 57	Etruscan painting.....	162
Assyrian architecture.....	153	Church architecture.....	167	Etruscan sculpture.....	29
Babylonian architecture.....	153	Cimabue, Giovanni.....	61	Etruscan vase painting.....	56
Babylonian painting.....	54	Civitali, Matteo.....	44	Etty, William.....	137
Balduccio di Pisa.....	37	Classic painting in France.....	123	Faed, Thomas.....	141
'Bartolommeo, Fra'.....	71	Claude Lorrain.....	120	Fiesole, Giovanni da.....	64
Basilicas, Pagan and christian.....	166	Colotes of Paros.....	16	Flanders, Painting in.....	95
Belgian architecture.....	184	Coustable, John.....	135	Flaxman, John.....	51
Belgian painting <i>see</i> Flanders, <i>also</i> French painting.....		Copley, John S.....	132	Florentine renaissance architecture.....	181
Bellini, Giovanni.....	69	Corinthian style.....	160	Florentine school of painting.....	60, 67
Benedetto da Majarno.....	43	Cornelius, Peter.....	112	Florentine school of sculpture.....	39
Bernini, Lorenzo.....	50, 185	Corot, Jean B. C.....	127	Forum at Rome.....	164
Bolognese painting.....	91	'Correggio'.....	83	French painting.....	118
Borromini, Francesco.....	185	Cox, David.....	140	French renaissance architecture.....	183
Botticelli, Sandro.....	67	Cranach, Lucas.....	109	Funeral chapels.....	167
Boucher, François.....	123	Criticism of paintings.....	53	Gaddi, Taddeo.....	63
Boughton, George H.....	141	Criticos of Athens.....	9	Gainsborough, Thomas.....	131
Bramante, Donato L.....	182	Croley, N. J.....	141	Géricault, J. L. T. A.....	125
Brancacci chapel.....	65	Cnyp, Albert.....	106	German painting, Early.....	107
Bronze-reliefs.....	39, 64	Cyclopean architecture.....	156	German painting, Revival of.....	112
Brunelleschi, Filippo.....	181	Daidalos, or Daedalus.....	6	Ghiberti, Lorenzo.....	39, 64
Buddhist architecture.....	154	David, Jacques L.....	123		
Bularchos.....	56	Decamps, Alex. G.....	127		
Burne-Jones, E.....	141	Delacroix, Eugène.....	125		
		Delaroche, Paul.....	126		
		Delorme, Philibert.....	183		

- Ghirlandajo, Domenico.... 70
 'Giorgione'..... 86
 Giotto di Bondone..... 61
 Giunta of Pisa..... 61
 Giovanni of Bologna..... 49
 Glass painting..... 118, 176
 Glaucos of Chios..... 7
 Gothic architecture..... 175
 Gothic revival in Eng-
 land..... 180
 Gozzoli, Benozzo..... 66
 Græco-Roman sculpture..... 29
 Greek architecture..... 156
 Greek painting..... 55
 Greek sculpture..... 5
 Greenway, Kate..... 141
 Greuze, Jean Baptiste..... 123
 Gros, Antoine J..... 124
 'Guccione'..... 93
 Guido Reni..... 92
 Guido of Siena..... 61
 Guilds, Influence on art..... 35, 177
 Halicarnassus, Mausole-
 um at..... 20
 Haydon, B. R..... 136
 Herrera, Francisco de..... 114
 Hogarth, William..... 129
 Holbein, Hans..... 110
 Hunt, Holman..... 140
 Illuminations of manu-
 scripts, Early..... 59
 Images and pictures in
 church worship..... 59
 Indian architecture..... 153
 Ingres, Jean A. D..... 124
 Ionic style..... 159
 Italian architecture..... 179, 181
 Italian painting..... 60
 Italian sculpture..... 33
 Japanese painting..... 54
 Jones, E. Burne..... 141
 Jones, Inigo..... 184
 Julius II, Monument of..... 47
 Kaulbach, Wilhelm v..... 113
 Kephissodotos of Athens..... 19
 Kneller, Godfrey..... 128
 Landscape painting, Mod-
 ern French..... 127
 Landseer, Edwin H..... 138
 'Last Supper' in painting..... 74
 Lawrence, Thomas..... 133
 Lebrun, Charles..... 121
 Leech, John..... 141
 Leighton, Frederick..... 140
 Lely, Sir Peter..... 128
 Leochares of Athens..... 29
 Leonardo da Vinci..... 53
 Leslie, Charles R..... 157
 Lesueur, Eustache..... 62
 Lippi, Filippo..... 61
 " Filippo..... 66
 Lorrain, Claude..... 120
 Lysicrates, Monument of..... 23
 Lysippos of Sikyon..... 22
 Maebeth, R. W..... 140
 MacIise, Daniel..... 137
 Madonnas and Holy Fam-
 ilies..... 80
 Majano, Benedetto da..... 43
 Mansard, François..... 183
 " Jules H..... 183
 Mantegna, Andrea..... 68
 Martini, Simone..... 63
 'Masaccio'..... 65
 Matsys, Quentin..... 47
 Medicean influence on art..... 7
 Melas of Chios..... 96
 Memling, Hans..... 96
 Michael Angelous painter..... 75
 " assculptor..... 46
 Millads, J. E..... 140, 141
 Millet, Jean François..... 128
 Mino da Fiesole..... 42
 Mohammedan architec-
 ture..... 172
 Monument sculptures at
 Rome..... 32
 Morales, Louis de..... 114
 Mosaics at Ravenna..... 59
 Mosaics, Ancient Roman..... 57
 Mosaics, Byzantine..... 59
 Mosques..... 173
 Mulready, Wm..... 136, 141
 Murillo, Bartolomé E..... 116
 Myron of Boeotia..... 11
 Nesiotos of Athens..... 9
 Netherlands, Painting in
 the..... 103
 Nicol, Erskine..... 141
 Norman style of architec-
 ture..... 171
 Onatas of Egina..... 9
 Onocelo, see Amadeo..... 45
 O'Neil, H..... 141
 Or San Michele, Florence..... 37
 Orsagna, Andrea..... 37, 63
 Oriental painting..... 54
 Oriental painting in
 France..... 127
 Orvieto cathedral..... 38
 Ostade, Adrian van..... 105
 Overbeck, Friedrich..... 112
 Padua, Painting in..... 67
 Painting, Varieties of..... 55
 Pantonos of Mende..... 17
 'Palma' Vecchio..... 86
 Pappas of Aphrodisias..... 30
 Parthasios..... 56
 Parthenon of Athens..... 15
 Pasteltes, a Greek at Rome..... 156
 Pelasgic architecture..... 31
 Pergamon..... 24
 Perrault, Claude..... 133
 Persian architecture..... 153
 Perugino, Pietro V..... 70
 Pheidias or Phidias of
 Athens..... 14
 Phigaleian marbles..... 18
 Pietro della Francesca..... 66
 Pisan revival of sculpture..... 35
 Pisan school of painting..... 60
 Pisano, Andrea..... 37
 " Giovanni..... 36
 " Niccola..... 35, 61
 " Nino..... 37
 Pollajuolo, Antonio..... 42
 Polykleitos of Argos..... 19
 Polychromy..... 2, 57
 Polygnotos..... 56
 Pompeii, Art in..... 57
 Portrait painting as fine
 art..... 88, 104, 108, 111
 Portrait sculpture, Roman..... 31
 Potter, Paul..... 106
 Poussin, Nicolas..... 118
 Praxiteles of Athens..... 21
 Pre-Raphaelite Brother-
 hood..... 140
 Protogenes..... 56
 Pyramids..... 149
 Prud'hon, Pierre P..... 124
 Pythagoras of Rhegion..... 10
 Quercia, Jacopo della..... 38
 Raphael Sanzio..... 78
 Rembrandt van Ryn..... 103
 Renaissance architecture..... 181
 " painting..... 40
 " sculpture..... 45
 Reni, Guido..... 92
 Reynolds, Sir Joshua..... 130
 Rhoikos of Samos..... 7
 Ribera, Josef de..... 114
 Robbia, Luca della..... 41
 Robert, Louis L..... 127
 Rococo style of architec-
 ture..... 185
 Roman architecture, An-
 cient..... 162
 Roman confiscation of
 Greek art works..... 30
 Roman engineering..... 163
 Roman painting..... 57
 Roman renaissance archi-
 tecture..... 182
 Roman sculpture..... 29
 Romanesque architecture..... 167
 Romantic painting in
 France..... 125
 Rosa, Salvatore..... 94
 Rossellino, Antonio..... 43
 " Bernardo..... 43
 Rousseau, Pierre E. T..... 128
 Rowlandson, Thomas..... 141
 Rubens, Peter Paul..... 98, 128
 Ruskin, John..... 139
 Ruskin's "Modern Paint-
 ers"..... 139
 Russian architecture..... 168
 Ruydael, Jacob..... 106

St. Francis' church at Assisi.....	61	Tafel, Andrea.....	61	Van der Weyden, R.....	96
St. Peter's church at Rome.....	182	Tatti, Jacopo.....	46	Van Eyck, Hubert & John.....	95
Sansovino, Andrea.....	45	Temples, Greek.....	8, 156	Van Dyke, Anthony.....	100, 128
" Jacopo.....	46, 182	Temples, Indian rock-hewn.....	153	Van Ostade, A.....	105
Saracenic architecture.....	172	Temples, Roman.....	165	Vase painting in Greece.....	56
Sarto, Andrea del.....	72	Teniel, John.....	141	Velasquez, Diego.....	115
Scheffer, Ary.....	126	Teniers, David.....	101	Venetian painting.....	86
Schön, Martin.....	107	Terra cotta architecture.....	183	Venetian renaissance architecture.....	182
Scopas of Paros.....	20	Theatre in Greece.....	161	Vernet, Claude J.....	122
Settignano, Desiderio da.....	44	Theodoros of Samos.....	7	" Horace.....	125
Sienese school of painting.....	60	Thorwaldsen, Bertel.....	51	Verocchio, Andrea del.....	42
Sienese school of sculpture.....	38	Thrasymedes of Paros.....	16	'Veronese', Paolo.....	89
Signorelli, Luca.....	68	'Tintoretto',.....	88	Vinci, Leonardo da.....	73
Sistine chapel frescoes.....	76	Titian.....	86	Watteau, Antoine.....	122
" tapestries.....	82	Tomb monuments of XVth century.....	48	West, Benjamin.....	132
Skylis of Crete.....	7	Triumphal arches, Roman.....	164	Wickle, Sir David.....	135, 141
'Spagnoletto, Il'.....	114	Troyon, Constant.....	127	Wilson, Richard.....	130
Spanish painting.....	114	Turner, J. M. W.....	133	Winckelmann, J.....	50
Spanish renaissance architecture.....	184	Uccello, Paolo.....	66	Wohlgemuth, Michael.....	107
Sphinx, The.....	150	Umbrian school of painting.....	67	Wouvermans, Philip.....	106
Stanze frescoes in the Vatican.....	80			Wren, Sir Christopher.....	184
Style in architecture.....	161			Zeuxis.....	56
				Zurbaran, Francisco.....	114

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